

# THE PENDLETON COLLECTION

LUKE VINCENT LOCKWOOD

PUBLISHED BY  
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OF DESIGN  
1904

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*THE PENDLETON  
COLLECTION*

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by Stephen O. Endicott Faiai.*



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## *PREFACE*

THIS book has been published by the Rhode Island School of Design, at the request of the late Charles L. Pendleton, of Providence, Rhode Island, and as a fitting appreciation of his gift of this splendid collection, which is about to be placed in a fire-proof house especially designed for its housing, where it will be open to the public.

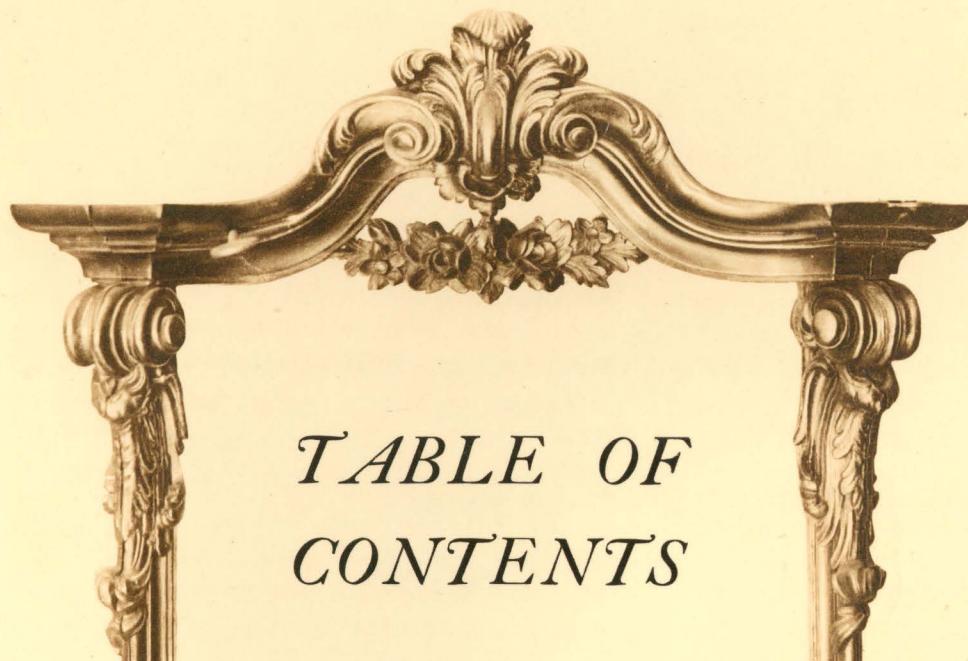
This book is essentially a catalogue of the collection, and takes up the description of the pieces in the order of their arrangement in the rooms. It has been the aim of the author, however, to make this volume something more than a catalogue descriptive of the pieces, and in a number of instances matters of general information regarding decoration and style have been given, in the hope that the reader will find it of sufficient interest to read the volume consecutively.

There are two essential features to be noted in determining the period to which a given specimen belongs: the outline and the decoration. The latter seems never to have been given sufficient weight; and for that reason specimens of Dutch and Chippendale furniture have been hopelessly mixed. Any articles of furniture made during the first three-quarters of the eighteenth century, which are superior in construction or decoration, have been called Chippendale. It has been the endeavor of the writer to point out some distinctions, and in a measure to correct the faulty and indefinite classification.

For the technical descriptions of the clock works the writer is indebted to Mr. Walter H. Durfee, of Providence; and for material for the notes on the porcelain and English wares, to the numerous excellent books on those special subjects.

BROOKLYN, NEW YORK, FEBRUARY, 1905.





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## *INTRODUCTION*





## INTRODUCTION

THERE are three methods of collecting furniture. The first is to collect specimens with respect to their dates, whereby upon completion the collection will contain examples of every style and date. The second method is to collect pieces solely because of some historic association, irrespective of date or style. The third method is to form a collection, having in view the furnishing of a house in the manner in which a person of taste and possibly of wealth could have done at the time the house or style was in fashion.

The first of these methods has many fascinations, requires a wide knowledge of the subject, and is the most generally instructive. When the collection is completed there is a museum. The second method is distinctly amateurish, and unless it develops into one of the other methods has but little real value. The third method, although lacking some of the variety and

instructive qualities of the first method makes a consistent collection, which, when completed, combines a beautiful home with the museum.

The requirements of the first and third methods are antipodal. Under the first, the collector seeks primarily for specimens not only of a pure, but of conglomerate and transition styles, as well as for the unusual and unique pieces, his question being: Does the specimen represent a style, or a stage in the development of a style? Under the third method the collector seeks sets of furniture in pure styles and assiduously avoids that which is simply unusual or transition,—his question invariably being: Is it beautiful?

The third method has been employed in the Pendleton collection, and we find here such a home as a gentleman of the last half of the eighteenth century, with taste and wealth, might have made. The collection is not confined distinctly to one style and period. But although differing in style and date, there is a uniformity of purpose and design in general running through the entire collection, which is at once apparent and consistent.

The making of this collection has been the work of many years, and a constant elimination of the good for something better, so that to a peculiar degree it represents a collection of gems each perfect in its way and in the collection for some special purpose.

The Pendleton collection covers the century between 1690-1790, extending as far back as the time of Fromanteel & Clark, about 1690, and containing a few Hepplewhite and Sheraton specimens. During this one hundred years there had arisen four distinct styles and two fashions. The fashions were in Chinese and Gothic design, and are not represented in this collection. By "fashion" it is not meant to decry furniture in such designs. On the contrary, many of the best pieces extant fall within these two classes. The word fashion is used to denote a style not arising in the natural course of development, but solely for the purpose of satisfying the taste of the moment, leaving no permanent impression on the furniture or architecture of the period. The Chinese and Gothic fashions of the eighteenth century were an attempt, in the latter, to revive a former style long since in disuse, and in the former to further the craze for things Chinese which swept

over Europe in the first half of the eighteenth century and then utterly disappeared.

The four distinct styles arising during this hundred years are the Dutch, the style called by the name of Chippendale, the revival of the Classic, under the brothers Adam and called by their name, and the styles originated by Hepplewhite, Sheraton and their followers. The Dutch and the Chippendale styles are so closely allied that they blend, one into the other, so that a piece will often be found in Dutch outline with the decoration of the Chippendale school; but the former style being the older, they rarely if ever appear in the reverse order. Such pieces, showing the Dutch form and the Chippendale decoration, constitute a large proportion of those now found.

The cause for the introduction of the Dutch style in England was largely political. With the accession of the Prince of Orange to the English throne came the Dutch ideas and tastes. William III. was hardly able to speak English, and he never liked the country, dwelling there more or less as a foreigner, looking with longing eyes back to his native country. He was extremely unpopular in England, and surrounded himself with advisers, in all branches, brought over by him. These conditions had of necessity considerable influence on the fashions, and it is really from his reign that the so-called Dutch style in England dates. The style has been called both Queen Anne and Georgian, but although it was brought to its perfection in the reigns of Queen Anne and the First George, yet it is too universal to be so localized, and we prefer the broad designation of Dutch.

One of the architects brought over to England by William was Daniel Marot, a French Protestant who fled his country on the revocation of the Edict of Nantes, and became Court Architect for William, while still Prince of Orange. He is said to have designed the gardens at Hampton Court and some of the furniture in that palace, and his designs, published at Amsterdam in 1712, show that he must have been one of the moving spirits in the introduction of the Dutch style in England. Although of French origin, his work was largely influenced by the Flemish and Dutch schools, as was the case with other architects of the later years of Louis Fourteenth's reign.

The form or outline of the Dutch style is invariably composed, at least in some portions, of the cyma or ogee curve, and in some pieces entirely made up of this curve.

This curve was called by Hogarth "the line of beauty," and chairs in the Dutch design are often called in England "Hogarth chairs," probably for two reasons: first, because such chairs appear in his work, notably in *Marriage a la mode*, and secondly, because they are composed of the curve to which he was most partial, and in behalf of which he wrote his well known defense.

The decoration of the pure Dutch pieces is Renaissance, usually Flemish Renaissance. The shell ornamentation predominates, and with it are found the mascaron, cartouche, swag, garland and pendent of flowers or fruit, conventionalized heads of men, animals and birds, and often classic designs. Next in importance to the shell is the acanthus leaf, occurring sometimes in scrolls, sometimes in the decoration for the spring of the cabriole leg. Many of the pieces in the Dutch style are, however, entirely plain, except perhaps for the shell ornamentation, relying for their beauty solely on the graceful outline produced by the cyma curve.

In this period, too, the ball-and-claw foot became fashionable. It was of two kinds: first and earliest, the animal's claw on a ball, later, the bird's claw on a ball.

This period, for convenience, though not quite accurately, is made to cover from 1700 to 1735, although in America the same controlling motif was continued in the high chests of drawers and dressing tables down to 1775.

It is practically impossible, except in a few instances, for any one to determine with any degree of certainty which example was made by Chippendale or Manwaring or Ince or Mayhew or Halfpenny, or by some other of the cabinet makers who were copying the French, Gothic or Chinese designs, and it has therefore been thought advisable here to designate every piece which shows such designs as of the Chippendale School; not only because he is the best known of the cabinet makers, but because he perhaps represented the best of the English work of the time, and his name has become synonymous with the use of the French designs in England.

The cause for the introduction of the French style was artistic rather than political. England, during the reign of the second and the early years of the third George, had become extremely wealthy. It was at the time that the trade with the East was enabling many to acquire wealth rapidly, and with the wealth thus obtained came the inevitable lavish display. France had entered upon a similar period of prosperity — commenced in the reign of Louis XIV.—and was the centre of the artistic world. It was therefore but natural that the English cabinet makers should have looked to that country for suggestions.

To illustrate how closely the English School copied the French, one has but to compare the console tables designed by Nicholas Pineau in France with those designed, or more properly copied, by Batty and Thomas Langley in England, or Chippendale's French chairs, sofas and console tables with those designed by Meissonnier in France. The English, however, did not slavishly copy the French, for in many designs, notably chairs, they showed great originality in their treatment of the French motifs.

The form of the earlier Chippendale pieces followed the outline of the preceding style; in the later pieces he dropped somewhat the ogee curves for the straight lines coming into fashion with the second revival of the classic. The outline of his designs, published in his *Gentleman and Cabinet Maker's Director*, are rarely pure ogee curves but are usually broken into the short curves and the shallow scrolls of the rococo ornamentation, and a number of his pieces were direct copies of the designs of the French artists of the regency and Louis XV's reign, such as Cressent and Meissonnier.

The decoration of the pieces of the Chippendale School also followed the French, or, as in some of Chippendale's best pieces, mixed the rococo with the Chinese and Gothic designs. The chief characteristics were the rococo lines, above mentioned, the dripping-water decoration, the Gothic quatrefoil or trefoil, the Chinese frets, the husks and the shell. The designers of this period, however, avoided copying nature; thus, when carving shells, leaves, and flowers, they so conventionalized them as to make them appear rather ornaments than shells, leaves, or flowers.

As the word 'rocaille' or 'rococo' has a rather indefinite meaning to many, it may be well to quote here the definition well given by Mr. Russell Sturgis in the *Dictionary of Architecture and Building*. He says: "The essence of the style is that these curves shall never be continuous for more than a short distance nor make more than a double curve like the letter S without breaking off to begin again abruptly." The two curves most commonly used in rococo ornamentation are the C and S curves. Neither, of course, was new with this style. The S curve was the cyma or ogee curve, so familiar in the Dutch and earlier styles, while the C curve had been used in architecture and furniture for many years, being frequently found in furniture of the Flemish and Dutch styles. The original feature lay in the new combination of these curves, together with the rock and shell and dripping-water effects, and the general lack of classic or flowing lines characteristic of earlier periods.

The Chippendale School rarely if ever used inlay, and the chief points of difference between it and the French School of Louis XV. were that the former relied on carved wood instead of ormolu mounts, and in chairs retained the splat of the Dutch chairs,—a feature never found in France, but which is one of the chief charms of the English School. The top rail of the chairs differed often from those of the Dutch School in being bow-shaped, instead of turning down into the stiles.

Although the *Director* gives but few designs of cabriole leg pieces, terminating in the ball and bird's claw, there are probably more pieces extant in that design, classified as his, than are to be found using such feet as he shows in his published designs. The reason is probably that the English clung closely to the Dutch style, despite the fact that Chippendale and his school were endeavoring to adopt the French fashion.

For convenience, the Chippendale period is placed from 1735 to 1770.

The Adam style is not represented in this collection for the reason that the style does not harmonize with the other three, not following the natural lines of development and consequently not having any of the transition specimens which usually bridge over the gulf between two styles. It would be classified with the

Chinese and the Gothic designs, were it not that it had such a marked influence upon the architecture and interior decoration of the time.

The Hepplewhite and Sheraton styles are taken together, as they represent much the same development. They show the French influence of the Louis XVI. style, and Sheraton does not pretend to be much more than a copyist of that style. Hepplewhite, however, shows greater originality.

The outline vertically is straight lines, expressing, as the Adam Brothers said, the protest (which was begun by them and by the architects who began to publish in the seventeen hundred and sixties), against the extravagances of the Chippendale School. The horizontal lines of these styles were often swell or serpentine; the feet were usually square and tapering, ending in a spade, or were circular, tapering, and fluted or reeded.

The Hepplewhite chairs are easily identified, the backs being almost invariably heart, shield shape, or oval, while the Sheraton chairs are usually made up of straight lines, with rather low rectangular backs.

The decoration was often obtained by painting, Japan or inlay, and carving was only sparingly used. The favorite design in inlay was the bell flower pendant and medallions in various colored woods.

Prior to this time, the woods principally used in England were mahogany and walnut, but now all kinds of rare and exotic woods were used to produce the color effects desired.

This brief outline of the four dominant styles of the period covered by the collection is given, not as an exhaustive treatise on the subject, but simply to prepare the reader to understand more readily the critical description of the pieces taken up in the volume.

There was no such furniture made in America in the eighteenth century as the best of that made in England, although the ordinary furniture of both the mother country and the colonies was of about the same workmanship. On the other hand, the best of the pieces made in America, for beauty of line and quality of cabinet making, although lacking in the details of design in which their English mother excelled, are by no means

to be despised and can be placed beside the more elaborate English pieces without detriment. The colonies, in a way, had an advantage in that they had a design, the high chests of drawers and dressing tables, which, although borrowed originally from the Dutch, developed along original lines into pieces of the first order unknown in England.

It seems strange that Chippendale failed to realize the great possibilities of developing this useful article of furniture, and it is very doubtful whether he ever knew of the development of the piece in the American Colonies, for his attention was riveted on the French style and on the Gothic and Chinese fads, and the only high chests of drawers known to him were probably the early low flat top type which could hardly be called graceful. Another reason, probably, for his failure to use the design is that the Dutch School had gone out of fashion in England, in favor of the French School, and the cabinet makers consequently were developing along that line.

The high chest of drawers apparently originated among the Dutch, and the earlier varieties are also found in England; but neither the Dutch nor the English continued their use to any extent beyond the first quarter of the eighteenth century, those countries preferring the ordinary chests of drawers and the commodes to the chests of drawers standing on high legs. In the American Colonies, however, the low chests of drawers were in little favor, and the higher chests of drawers were developed to such an extent that the later forms are entirely American. One reason for this seems to be that from the time the style was first introduced it was extremely popular, so much so that the low chests of drawers, from the time of the oak ones to those of the Hepplewhite design, are rarely found there, but the high chest of drawers was adopted by each new style for a period of over one hundred years. In Holland, on the other hand, where the style originated, the French fashion of commodes soon took the place of the high chest of drawers and their development consequently ceased.

The introduction of this style of furniture was probably due to its convenience and the fact that in standing high from the floor it made it possible to keep the floor clean. Primarily, how-

ever, it was undoubtedly introduced to make it possible to reach all the drawers without bending over, the original high chest of drawers being practically a low chest of drawers, standing on six legs, making a total height of about four and one-half feet. A little later, it began to increase in height, probably to obtain greater drawer room, until finally in America it reached a height of over seven feet.

The high chest of drawers was originally intended as a bedroom piece, and often had two companions, the dressing or chamber table and the bureau table, both made to match the high chest of drawers, the latter being the lady's scrutoir.

The high chests of drawers were made with flat tops until about 1730 when they began to be made with a scroll or broken arch top. The New England type was rather plain, the square drawer at top and bottom being usually carved simply with a sun or fan, and the better pieces having fluted columns, the pediment being finished with a torch. The tendency was always to increase the height and ornamentation, until some time during the third quarter of the eighteenth century they seem to have reached their period of greatest development, the best being made with their companion dressing tables in the vicinity of Philadelphia; and it is such pieces which have found a place in this collection. They excel in size, beauty of design and in workmanship, all other examples of the styles, and are probably the last effort to keep in fashion a style which was at that time losing vogue.

The colonies apparently had a few cabinet makers of the first rank. Their names are unknown, but the class of work which each did is unmistakable and at least two of them can be traced to their homes.

For instance, take the most ornate of the high chests of drawers above referred to, such as are shown in Plates LXXI and LXXVIII. With few exceptions they are made of red walnut, all in the same method and practically the same measurements, differing only in ornamentation. All that can be traced have come from New Jersey along the Delaware River, or Philadelphia, and those which have been found elsewhere have often been traced to Philadelphia. Again, the so-called pie-crust tables in design and workmanship show many points in common with these high

chests of drawers, and many of them, too, have been traced to Philadelphia. Further, such pieces are found in but small numbers. The conclusion is irresistible, that a cabinet maker of more than usual ability worked in or near Philadelphia shortly after the middle of the eighteenth century.

Take another instance,—the block front pieces. These are comparatively rare and are always designed and made in much the same way. Many of them have been traced to Newport and the inference is that such pieces were made at that place.

Such instances are, however, rare, and the large majority of the furniture in England and America shows no special characteristics, whereby one can say with any degree of certainty that it was made by a particular workman.

This collection is strong in American pieces, because Mr. Pendleton had a great fondness for them, and through the long years in which he was engaged in making this collection, he had as a primary object, the obtaining of the best American specimens extant. He has succeeded in his object to an extent not approached by any other collection.







THIS VOLUME  
IS INSCRIBED TO THE MEMORY OF

CHARLES LEONARD PENDLETON

A PIONEER COLLECTOR OF THE FURNITURE OF THE PAST,  
WHOSE SOUND INSTINCTS AND DELICATE SENSITIVENESS  
TO THE BEAUTIFUL, TOGETHER WITH  
UNBOUNDED ZEAL, HAVE BEEN AN INSPIRATION  
TO ALL WHO WERE FORTUNATE ENOUGH TO KNOW HIM.



*PLATE I*  
*LONG CASE CLOCK*  
*Last Quarter, Eighteenth Century*

**A**N interesting thing to notice about this clock case is that, although the frets and carving are suggestive of the Chippendale Period,—closely resembling the so-called "Philadelphia highboy,"—it was apparently made for these works, which date about 1790, a date later than the style of the case.

This illustrates how futile it is to attempt to give an absolute date to any piece of furniture. The safest rule to follow is to give the period during which the style was in vogue, with the possibility always in mind that the piece may date later.

The movement in this clock was made by Thomas Pace, a well-known clock maker, who worked from 1788 to 1840. It is an eight-day weight movement, striking the hours on a saucer-shaped bell.

The dial is brass, twelve inches square, with arch on a nine inch circle. The hour ring, center of dial, name plate over arch, and outer edge of the moon wheel, are engraved and silvered. The corners of the dial are cast and engraved.

One of the hemispheres is engraved with the Eastern Continent, the other represents the sun. The calendar of the month is shown through a square opening in lower half of the center of dial.

At the top of the dial are shown the moon's phases, with a blue background filled in with gilt stars. The center of the dial is elaborately engraved with an urn of flowers.

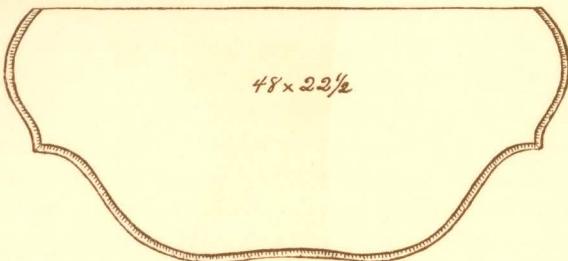


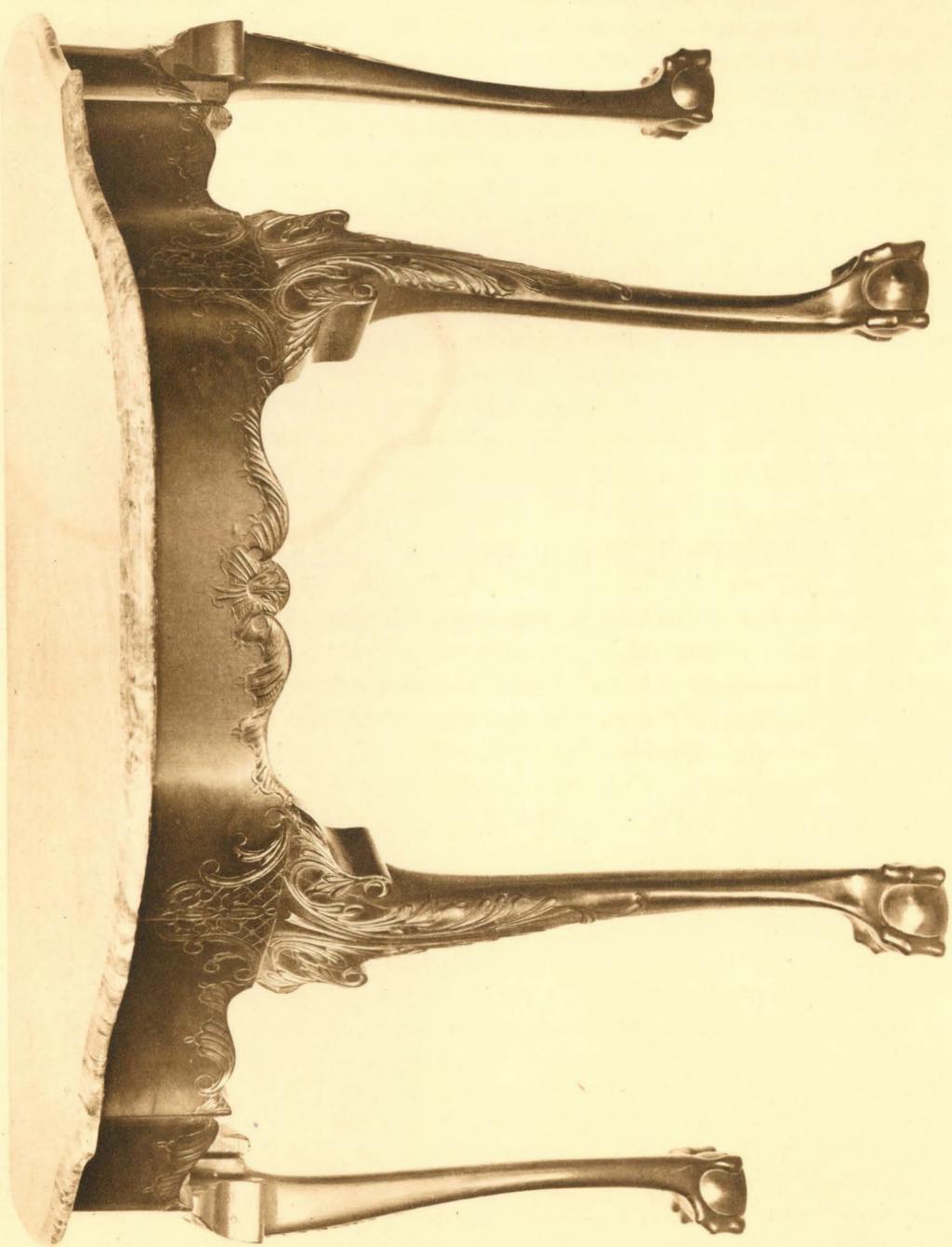


PLATE II  
PIER TABLE: CHIPPENDALE PERIOD  
*Middle Eighteenth Century*

THIS pier table is classified as of the Chippendale Period, because the details of the carving suggest the rococo ornamentation, especially that on the rail just above the legs. Its chief attraction is its graceful outline. The cabriole legs and ball-and-claw feet are well proportioned, giving the effect of action so essential in bandy leg pieces. The conventionalized acanthus decoration finishes the spring of the legs, which is carried well down toward the foot. The outlines of the rail, as well as that of the marble top, are as follows: a short cyma curve, followed by a long cyma curve which extends into a simple depressed curve at the center and then a repetition in the reversed order, thus:

The quality of the carving is, however, subject to criticism. It is shallow on the legs, and on the rail between the legs hardly cuts the surface, while above the legs on the rail there is simply a traced outline. Indeed, the effect of all the carving on the rail is much that of modern machine carving. It is, however, genuine throughout, and attention is directed to it because all of the best pieces of the eighteenth century are deeply and boldly carved. Compare the carving in this plate, for instance, with that shown on the similar table Plate V, and the difference will at once be apparent. The dimensions of the table are indicated on the outline above given: the height of the leg being 24 inches and the rail 6 inches.







*PLATE III*  
*GIRANDOLE: EMPIRE PERIOD*  
*First Quarter, Nineteenth Century*

**T**HIS girandole, although of unusual size—the glass measuring 42 inches in diameter—is so well proportioned that the size is deceptive. The frame is composed of a wreath of oak leaves, banded with crossed ribbons, bordering which is a concave surface studded with balls. The decoration is acanthus leaves and grape-vine with its fruit. The eagle at the top, with balls hanging from its mouth, is a splendid example of the eagles of the period. Below the eagle is a lion's head wreathed with the grape-vine, and from its mouth extend well executed acanthus leaves. The candle-holders are supported from the mouths of dolphins. The ornamentation is in plaster, gilded.

The entire decoration is consistently of the Empire period, which was a debased form of the Classic revival under the Adam Brothers, and so called because it reached its height in France under the Empire of Napoleon I.

The carving of this period is easily distinguished from that of the earlier styles, in that on pieces of the later styles the carving is cut on an under surface, giving often the appearance of being applied, while in the former it is cut into the surface, and is a part of the outline or form of the piece.



eng. 1806/1810

Chippendale



PLATE IV  
CHAIR: CHIPPENDALE PERIOD  
*Middle Eighteenth Century*

CHAIRS with splats in this design are perhaps more commonly found than in any other pattern, and especially is this true in America. The one here illustrated represents the perfection of the design. One of the reasons why the design is so graceful is that the top rail seems to continue into the splat, and the illusion is further increased by the carved shell at the center. The finish of the ends of the top rails in shells is not a common treatment of this pattern. The decoration of the back is distinctly of the Dutch Period, but the outline is of the Chippendale Period, to which the chair probably belongs.

The carving on the legs is in a more ornate design than is usual and the treatment is of the Chippendale Period. The part which extends on the stile above the leg proper is an acanthus leaf, suggestive of the detail of the leg shown in Plate XCIX. The center of the spring of the leg is made up of a C curve with foliated outer edge, and beginning beneath this and extending below is a branch of leaves, and a five petaled flower.

There is a set of six of these chairs in this collection, all identically alike except that one has the leg carved in a simple acanthus leaf design.







*PLATE V*

*PIER TABLE: CHIPPENDALE PERIOD*

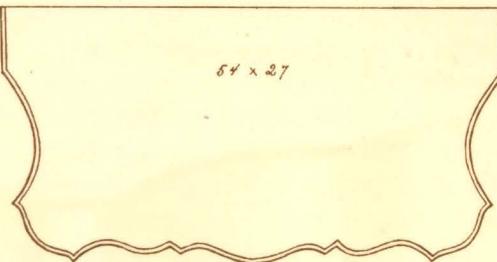
*Middle Eighteenth Century*

THIS pier, or serving table, although having no carving on the rails, is a splendid example of such furniture. The carving on the legs is bold and beautifully executed, in a conventional acanthus leaf design suggestive of rocaille, and for that reason it would be classified as of the Chippendale period. The fact that the rails are plain while the legs are so ornate is not unusual. The Chippendale school often left plain surfaces on the most ornate pieces, in fact, one of the charms of this school was the ability to know which surfaces to elaborate and which to leave plain, to obtain the best results.

As is usual with pieces having plain rails, they are relieved by breaking the surface into curves, which are particularly good in this table. As will be seen from the outline of the top, which follows the outline of the rails, it is broken into rococo lines as follows: The side rails have a straight surface followed by a simple curve, the front corners are serpentine, and the front is broken into an ogee curve, abruptly broken, and a center serpentine swell is followed in the same manner by another ogee curve.

The marble top is heavily grained and of a shade of brown harmonizing with the mahogany.

Such tables, when as large as this one, are called by some sideboard tables. Although they may have been used as such, still Chippendale's *Director* gives examples of sideboard tables with straight lines and much longer. This table was probably intended to be used either as a large pier or a small serving table.







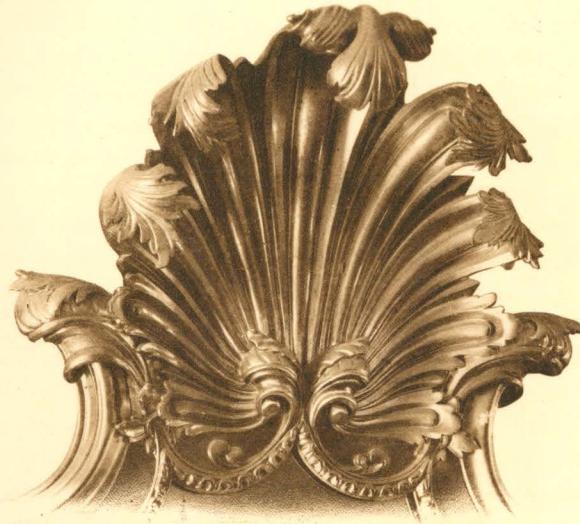
*PLATE VI*  
*MIRROR: DUTCH PERIOD*  
*First Quarter, Eighteenth Century*

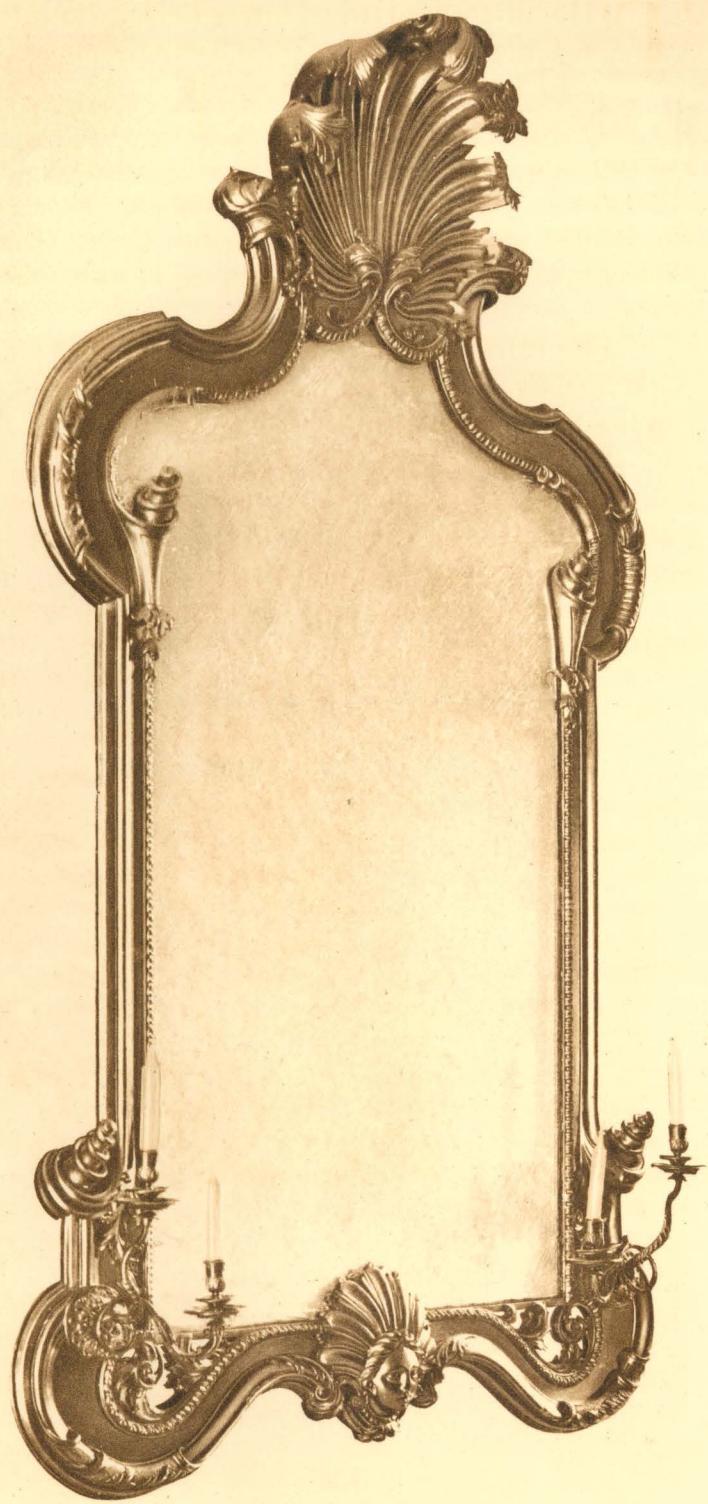
**T**HIS mirror, of the Dutch Period, is interesting in its consistency. The large shell ornament at the top, the ends of which terminate in acanthus leaves, the scrolls at the top, the bold spiral scrolls occurring in four places, the scrolls at the bottom and the female head are all distinctly Flemish or Dutch in character. In fact the general outline bears a family relation to the work of Daniel Marot, who designed in England under William III and who shows strong Dutch tendencies in all of his work.

The mirror is entirely of gilt and the inner edge is finished with a delicate egg-and-dart moulding. The arms holding the candles are of metal and are restorations.

The mirror is heavy in appearance and the outline is slightly clumsy and grotesque, which is perhaps characteristic of the early mirrors of that period. The shield at the top and the head at the bottom are, however, unusually good.

The dimensions are: extreme height 76 inches, extreme width 46 inches.





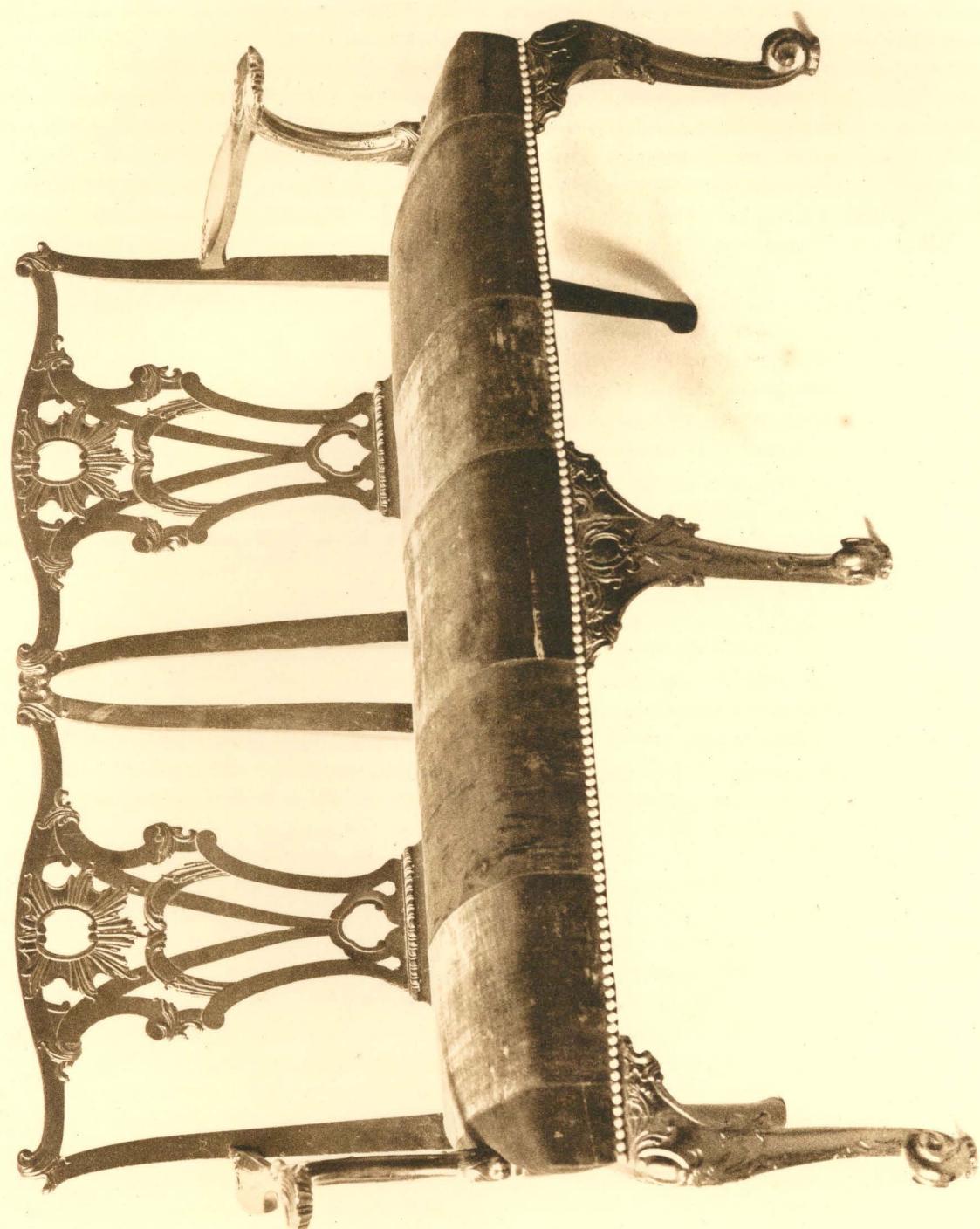


*PLATE VII*  
*DOUBLE CHAIR: CHIPPENDALE STYLE*

THIS double chair is particularly interesting, because the back is almost identical with the third chair of Plate No. XIII, in the third edition of Chippendale's *Director*. They are, in fact, so alike that this double chair must have been taken from that plate, the only substantial variation being in the lower part of the splat, which is a little more elaborate in the plate than in this piece.

The ornament at the centre of the splats is so typical of Chippendale's designs, as is also the ornamentation where the two backs join, that their detail can be studied to advantage. The legs are cabriole, ending in the scroll, after the fashion of the French School, and are substantially the same in shape as that shown in the plate, but have different carving on the hips, the design in this illustration more nearly following the design at the top of the splat. The arms are perhaps not as graceful as could be desired.

One is naturally suspicious of any piece which closely resembles a design in the *Director*, and yet there is every reason to suppose that those designs were copied. Chippendale himself, speaking of some of his designs, states that they have already been executed, and for many of his designs he gives full measurements and directions by which a cabinet-maker of but ordinary merit could reproduce the design. The fact that the carving is shallow and somewhat inferior to Chippendale's work would lead one to suppose that this double chair is a copy of his design. Its dimensions are: length in front 53 inches, length in back 47 inches, width 19½ inches, height of seat 18 inches and height of back 20 inches.





*PLATE VIII*  
*STAND FOR PORCELAIN JAR*  
*Third Quarter, Eighteenth Century*

STANDS for porcelain jars came into use at the time when the collecting of ornamental porcelain was the fashion among the wealthy classes in England. This specimen in mahogany is unusually ornate, with such extremely bold and coarse carving that at first sight it seems to be applied, but closer examination shows that it is all cut from the solid wood.

The sides are in two alternating patterns. The first is in Chinese effect. The tottering columns and walls of the pagodas would indicate that the work was done by a careless workman, and are rather inconsistent with the rest of the design, which is graceful. The second side is much more graceful, and is better executed than the first. It shows scrolls with the conventional five petaled flower and the center has well executed scrolls supporting a cartouche. The skirt on all four sides is in the same design, flaring well out from the sides and carved in a graceful design of scrolled branches of what appear to be cherries. The legs are heavy and clumsy and the whole piece suggests the carved teakwood stands from which this one may have been modeled.

The general shape of the stand and the style of the decoration of the sides, except the pagodas, is in the Flemish style, and, although there is no suggestion of the pure rock-and-shell decoration of the French School, yet the lower outline of the skirt and the decoration on the legs in the use of short broken C curves indicates rococo decorations, and the stand probably dates in the third quarter of the eighteenth century.







*PLATE IX*

*SECRETARY BOOKCASE: DUTCH PERIOD*

*Second Quarter, Eighteenth Century*

**A**N excellent example of a secretary book-case of the Dutch Period is shown in this illustration. The shape of the base or secretary part is what is commonly called kettle shape, a design quite common on the Dutch pieces, but rarely used by the English. As will be seen from the illustration, this kettle shape is made up of a lateral serpentine front, with perpendicular swell near the bottom both on the sides and front, thus giving the effect of a kettle, from which it derives its name.

The upper part is in severe Classic style, with broken pediment top, and the panels of the doors are series of ogee curves, so characteristic of the Dutch Period.

The pilasters are plain except for the fluting, the bases and capitals being without ornamentation.

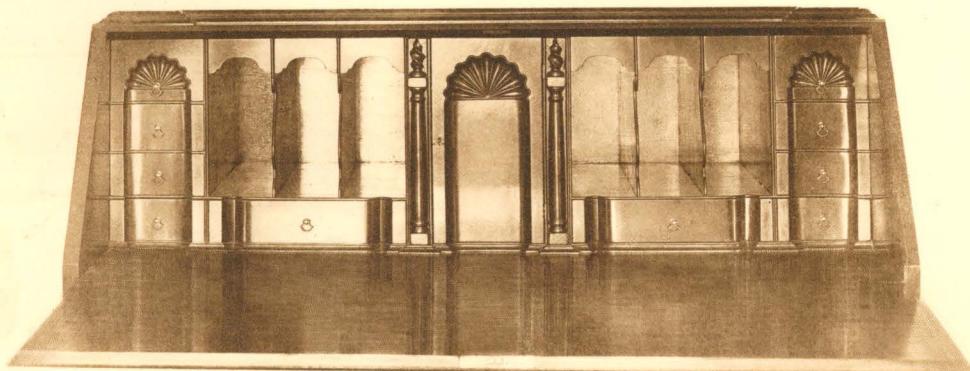
The Chippendale urn at the top is a restoration and hardly proper. If the piece originally had any ornament at all it was probably a bust, or the stand was intended to hold a piece of porcelain.

The desk part is taller than is usual in American pieces and, for that reason, more graceful.

The interior is particularly good, the book-case part having a series of pigeon holes across the top, while the sides alternate in concave blocked drawers with a shell ornamentation, and pigeon holes. The desk part closely resembles the interior of the block front secretary shown in Plate LVII, being a little taller to allow for four instead of three block drawers at the ends. The entire center, upon pressure of a spring concealed above a little top drawer inside the door, pulls out, revealing secret drawers at the back.

The piece was found at Portsmouth, New Hampshire, and as the drawers are made of pine, instead of oak, it is probably of Colonial origin, and dates in the second quarter of the eighteenth century.

The dimensions are as follows: length 42 inches, width 23 inches, height of desk 46 inches, height of upper part 52 inches.





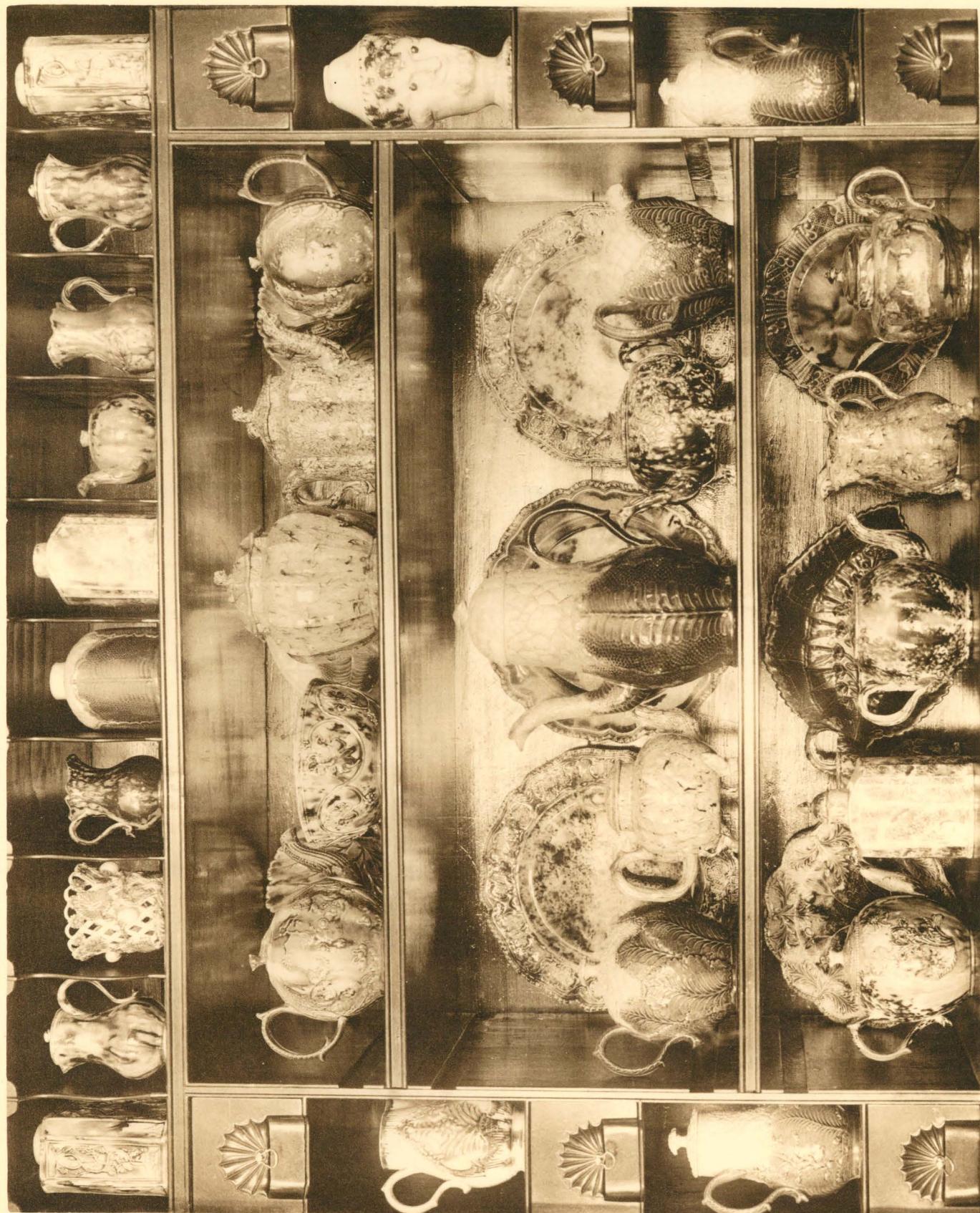


*PLATE X*

*CAULIFLOWER WARE*

**C**AULIFLOWER ware is a variety of earthenware, the paste of which is made from common earth mixed with pipe clay and a little sand, and glazed with lead which is applied in the form of dust sifted over the pieces through a coarse cloth bag. Earthenware differs from stoneware mainly because it is not subjected to so high a degree of heat, and provided the clays in use will bear the extra firing, may be transformed into it. Thomas Whieldon was the most famous maker of cauliflower or melon ware, and the beautiful green glaze so extensively used in its manufacture was probably invented by Josiah Wedgwood, who was his partner for five years. Whieldon was an excellent workman, sparing no pains to make his productions as good as possible in material and workmanship. Teaware and fancy articles in the form of cauliflowers, melons, maize and pineapples were very extensively manufactured, and sold in great quantities after 1750. The soft cream color of the clay and the rich green used for the leaves lend themselves particularly to the cauliflower models—perhaps nothing better was ever done, in that it combined an original idea in modeling with an artistic use of color. Reproductions of this ware are now being made in Baltimore, Maryland.

The cauliflower models shown in this illustration are the tea caddy in the fifth pigeon hole at the top, the two hot milk or chocolate pitchers in the lower pigeon hole on either side, and the three pieces on the middle shelf. In Plate XXIV, on the top shelf are a pineapple teapot and a cauliflower teapot, and at the end of the shelf next the bottom, is a pineapple hot milk pot. In Plate XXV is a very large specimen of cauliflower in the form of a hot water kettle.



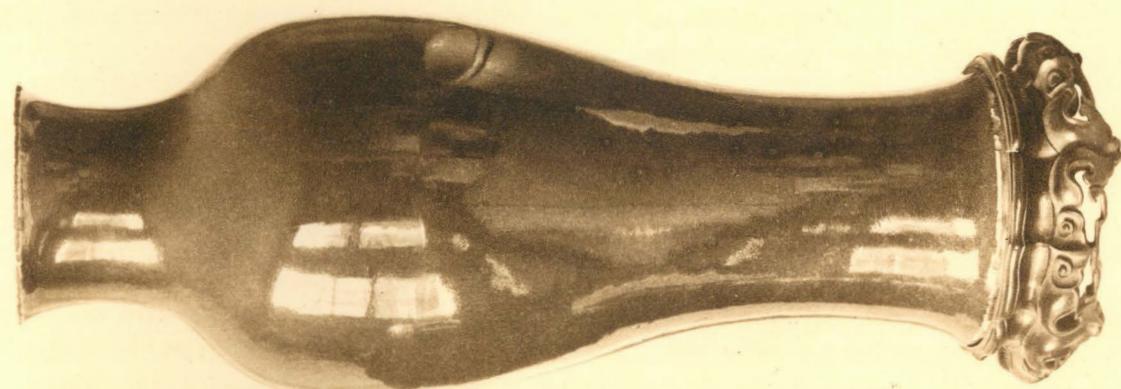


*PLATE XI*  
*CHINESE PORCELAIN JARS*

THE Chinese porcelain in this collection was brought together, not so much from the standpoint of the collector as for the æsthetic value of its color, in connection with mahogany furniture. It was not so much the question of procuring the rarest specimens as of finding a color and shape, in any ware, whether Chinese or Occidental, which would give the color value best adapted to its use as a decoration. After the field had been carefully examined it was determined that Chinese porcelains possessed a quality best suited to the purpose. For that reason, although all the pieces in the collection are veritable examples and good of their kind, they do not always represent the rarest from the standpoint of the Oriental collector.

The few plates of Chinese porcelain given in this volume are given, therefore, to indicate to those interested in house furnishings the forms of bric-a-brac to use to accomplish the best color results and not as representing the best specimens of porcelain in existence.

The two outer jardinieres shown in this illustration are known in China as "Lang-yao," but more commonly among collectors as "Sang-de-bœuf." The color is obtained by the red sub-oxide of copper in the glaze. The surface of the one to the right displays the seedling glaze, while the other is a fine specimen of beef-blood color. These vases are rare, and were made about the end of the seventeenth century during the era of Kang-he (1661-1722). The tall liver-colored vase belongs to the Kien-lung Period (1735-1795), and is graceful in shape and of even glaze.





*PLATE XII*

*LIBRARY*

IT HAS been thought well to give a few interior views of the house in which the collection stands, for two purposes: in the first place, the wood-work is worthy of examination, and secondly, a much better idea of a collection can be obtained by seeing it in its surroundings, than simply from a study of individual pieces, as specimens.

The interior of the fire-proof house now being erected is copied from the house situated at 72 Waterman Street, Providence, Rhode Island, in which Mr. Pendleton arranged his collection, and which is shown in the interior illustrations in this volume. This house was built some time between 1780 and 1790, and shows the Adam influence, as do many of the houses of Providence.

The best feature of the house, perhaps, is that shown in the frontispiece. As one enters the front door, the whole house seems open to view. In front is the wide hall-way, running through the house, with the stair-case and landing in the background. To the left is the library, and to the right the parlor, and all so arranged that the eye takes it in at a glance.

This open feature is noticeable throughout the house and makes an ideal setting for the furniture.

The library here shown has splendid woodwork and paneling, and the arrangement of furniture is good.





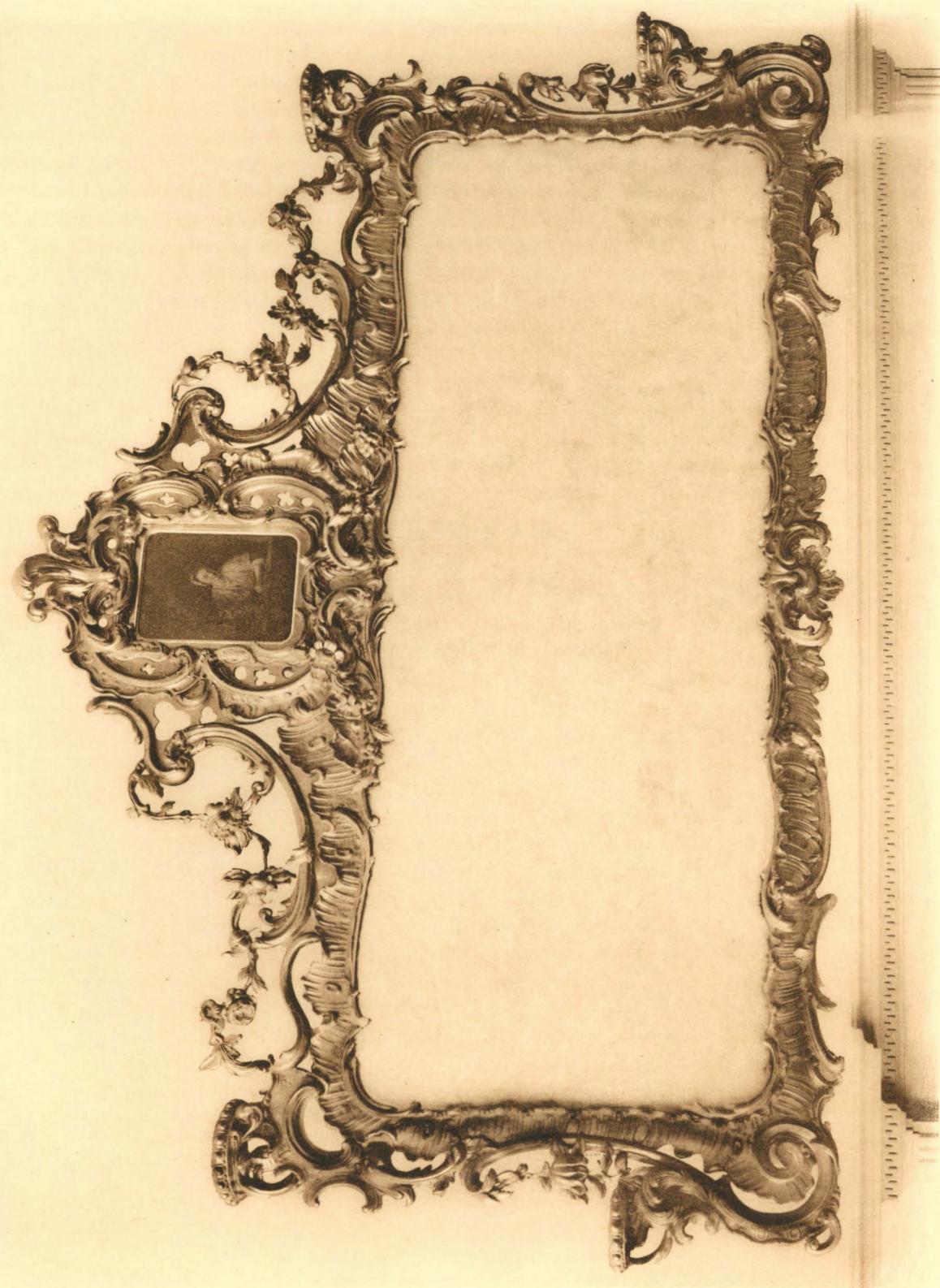
*PLATE XIII*

*MANTEL MIRROR: CHIPPENDALE PERIOD*

*Middle Eighteenth Century*

THIS mantel mirror is in the Chippendale or French style and probably of that period, and its shape is not at all common. Chippendale mirrors are usually taller than they are long, and no designs for this shape are given in Chippendale's *Director*. At first glance the design is bewildering in its detail, but a close inspection shows that the theme is simple. The lower corners are scrolls developing into acanthus leaves, and the rest of the outline is in inverted C curves. Between this outline and the mirror is the rococo ornamentation extending around the entire glass. At the center of the top the ornamentation is extended into a frame to hold a painting, which is French in style. The inverted C curves also finish the inside of the frame next the mirror. On the sides and at the upper corner are little brackets to hold china. The detail in every particular is fully worked out, including the various traceries on the surfaces. The feeling of the mirror is more English than French, notably the rosette at the center of the lower part of the frame, also the center of the upper part which holds the picture, with its trefoil and quatrefoil piercings.

The festoons of roses at the top are also characteristic of the style. The frame is of carved wood, gilded, and is perhaps as ornate as any mirror of the period which has yet been found, and splendidly illustrates the perfection of this style.



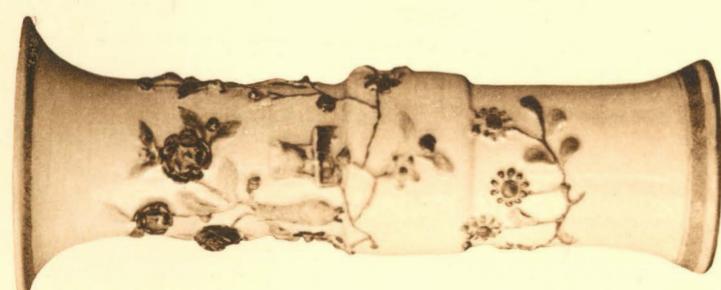
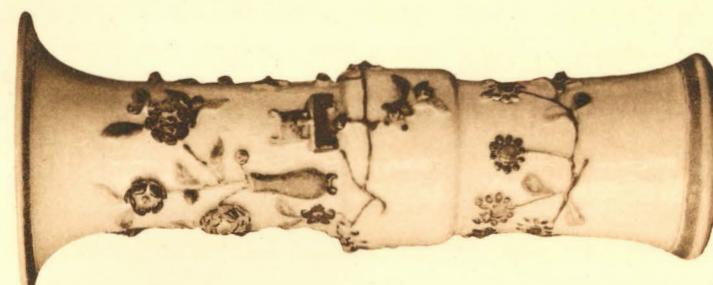


*PLATE XIV*

*MANTEL GARNITURE*

*Middle Eighteenth Century*

**T**HIS mantel garniture of five Chinese vases is most interestingly embellished with flowers, vines, and vases holding roses, all in natural colors, and modelled in rather high relief, separately moulded and applied. The body glaze is a pure white, and the pieces date about 1750.





*PLATE XV*

*CHINA CABINET: CHIPPENDALE PERIOD*

*Middle Eighteenth Century*

THIS dainty little wall cabinet of the Chippendale period is one of the best pieces in the collection. It is but 57 inches high, from tip to tip, and 25 inches wide in the largest part, and 12 inches deep. The underlying principle of the design is the use of the ogee curve broken into curves in the fashion of the Regency and Louis XV. Schools. The top is composed of four ogee ribs of carved wood, between which is set glass curved in the same way. The upper edge of the frame, for the glass panels, is composed of a broken ogee arch, in the center of which are three acanthus leaves arranged as feathers, and below is a delicate cluster of roses (See detailed drawing at head of Table of Contents) The lower edge of the panels is made up of rococo lines and a shell. The whole is supported by an elaborately carved bracket, replete with rococo curves. The center panel is arranged as a door. The design of this piece is very similar to designs in the *Director* for lanterns, but no such ornate hanging cabinets are found in Chippendale's book, although this cabinet may well have been made at his shop. The top ornament of flowers and foliage is an addition, but the piece in other respects, including the glass, is as it was originally made. Such cabinets were intended to be used in pairs and the mate to this cabinet is in the possession of Mr. Richard A. Canfield, of Providence.

For a description of the decorated salt glaze in the cabinet see Plates LXIV. and LXV.

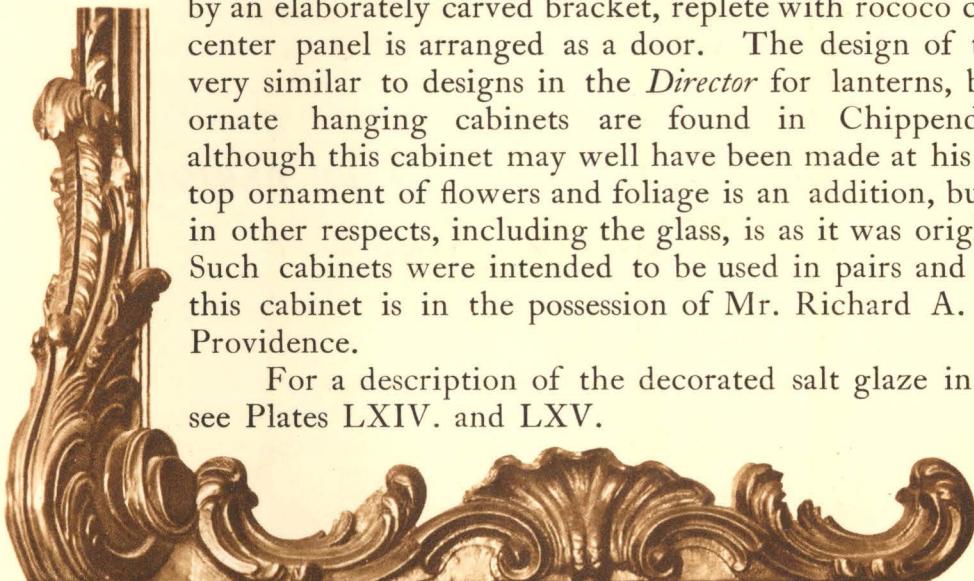


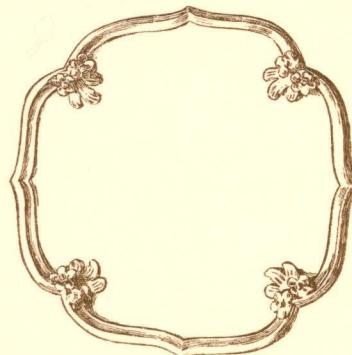


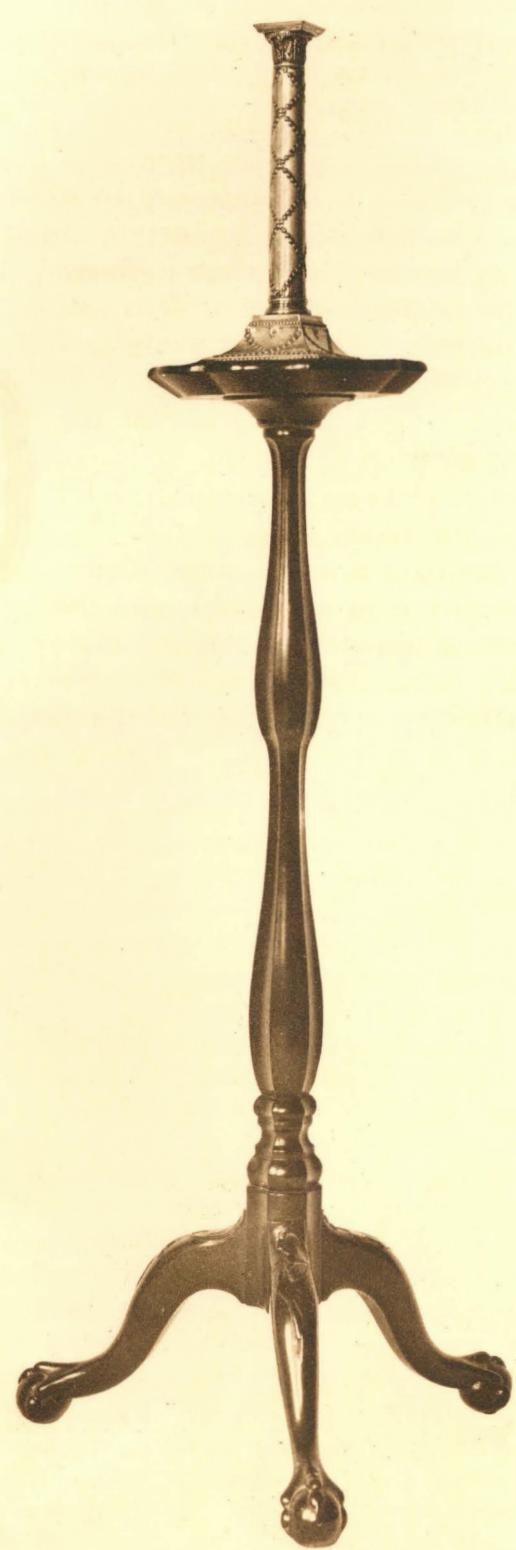


PLATE XVI  
CANDLE STAND: DUTCH PERIOD  
*Second Quarter, Eighteenth Century*

CANDLE STANDS are common, both in England and America. They are usually, however, found in the low tripod variety, and the tall ones, in America especially, are rather rare. They were sometimes used beside the high four-post bedsteads, probably being intended to allow a person to read after retiring. The pair in this collection are of American origin and their beauty lies largely in their outlines. The decoration is simple and the proportion of top, shaft and tripod is perfect. The small top is particularly graceful. It is composed of four sets of double ogee curves, and at the junction of each set is a group of leaves and five petaled flowers cut from the solid wood, as is the raised edge.

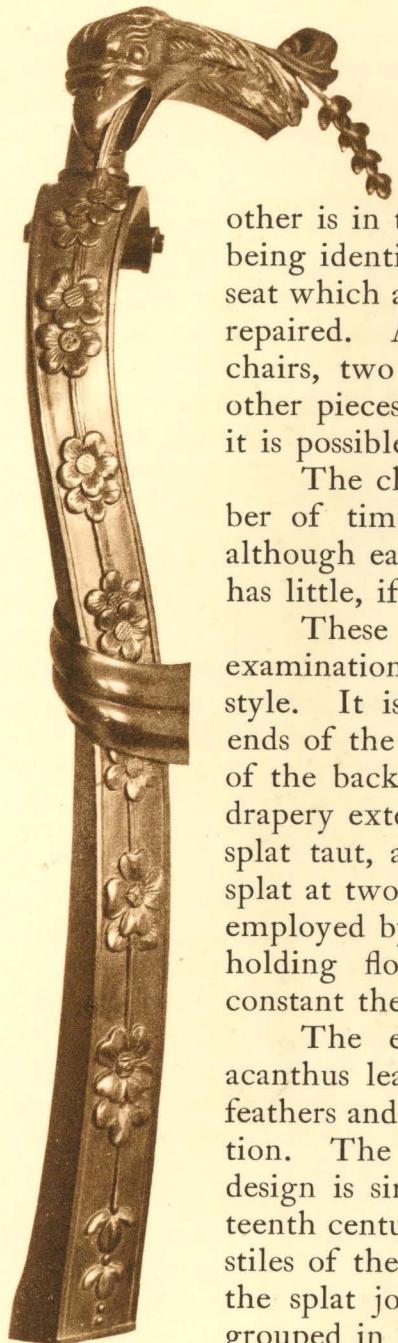
The standard is made of two elongated bulbs with concave surfaces and the tripod base terminates in ball-and-claw feet, with a delicate acanthus leaf carving on the turn of the legs. The total height is 36 inches and the general effect of the chaste slender lines is very pleasing. The diameter of the top is  $9\frac{3}{8}$  inches.







*PLATE XVII*  
*CHAIR: DUTCH PERIOD*  
*First Quarter, Eighteenth Century*



THE chair here illustrated is one of six side chairs and a settee belonging to this collection. There are also known two armchairs in the same design, one belonging to Mr. George S. Palmer, of New London, Connecticut, and the other is in the Sir John Soane Museum in London. The latter being identical with the other, except the back legs and the cane seat which are of a later date, the chair at some time having been repaired. As a complete set might have consisted of six side chairs, two armchairs and a double chair or settee, and as no other pieces in the same design are at present known to collectors, it is possible that this represents the entire set.

The chair in the Soane Museum has been described a number of times, but has invariably been classed as Chippendale, although each writer has recognized that in design and outline it has little, if any, resemblance to Chippendale's work.

These chairs are so unique that they well merit a critical examination. The outline is in what is commonly called Dutch style. It is, however, broken in a most ingenious way. The ends of the upper rail are eagles' heads by whose beaks the stiles of the back are held, and whose talons grasp scrolls attached to drapery extending around the sides and apparently holding the splat taut, a most unusual treatment of the subject, joining the splat at two points on each side with the stiles in a manner rarely employed by the Chippendale school. This treatment of eagles holding flowers and other things in their beaks, is an almost constant theme in Flemish renaissance decoration.

The eagles' neck feathers become conventionalized into acanthus leaves and the same treatment of eagles and in fact of feathers and hair generally, is constantly found in Flemish decoration. The splat is in the form of a convex cartouche and in design is similar to the tablets of the sixteenth and early seventeenth centuries, also Flemish in character. The design on the stiles of the back is of two kinds of flowers; those above, where the splat joins the sides, are of five petal conventional flowers, grouped in pairs, very much in the way the prune blossoms, often called hawthorn, are used in Chinese decorations and may have





*PLATE XVIII*

*PROFILE, PRECEDING CHAIR: DUTCH PERIOD*

*First Quarter, Eighteenth Century*

been in that way suggested. The flowers below the divide in the splat are conventional four-petal flowers, treated in the same manner. These flowers, in much the same grouping, and sometimes attached to ribbons as here shown, were extensively used in the wood and stone carving of the Flemish renaissance. It is interesting to note the different centers to the flowers. Above the divide there are two varieties and below the divide they have much the appearance of roses.

At the base of the panel or cartouche is a shell to which is pendant a chute of the same flowers which appear on the stiles, (see detail drawing)—a method of treatment used in the Flemish renaissance, being frequently found in the details of carvings in Belgium.

The mascarons are interesting, the satyr's head terminating in acanthus leaves. Below is again the drapery and tassel, and acanthus leaves. This design also appears in many Flemish designs, notably at Ypres, where it is used with an eagle almost identical with the bird on this chair.

The cupid's head in the center of the skirt is, of course, a familiar design of the renaissance, and is similar to that used in the arms of the Clock Makers' Company in London, and as spandrels at the corners of the early clock faces, and is also found in Flemish design.

To sum up: Every design on this chair is found in Flemish decoration, and there is not a single suggestion of the French theme of the Chippendale period.

The profile view of this chair is also given to show the beautiful curve of the stiles and back and the finish of the back legs, which are cabriole.

Having considered in some detail the design, we come to the question as to the probable date.

There can be no question but that the frequent use of the scroll, appearing as it does at every conceivable point, together with the various designs, all of which are traceable to the Flemish renaissance, stamp these chairs and settee as having been made by some one decidedly under that influence. There can likewise be no doubt that the chairs were made by a carver and cabinet







*PLATE XIX*

*LEG, PRECEDING CHAIR: DUTCH PERIOD*

*First Quarter, Eighteenth Century*

maker of the very highest order, because the carving is of the best, the design, though bold, is perfect, and the ability here shown to know what surface to carve and what to leave, is an art in which few excel.

The chairs are English in character though Flemish or Dutch in design and a search among the cabinet makers, designers and architects of England in the latter years of the seventeenth and early eighteenth centuries, shows that the English were to a considerable extent influenced by the Flemish School, as was Daniel Marot, the Court Architect to William III. One can hardly look through the work published by Marot at Amsterdam in 1712, without being impressed with the fact that these chairs must have been designed by some cabinet maker at least under the same influence as Marot.

The constant use of the eagle, the flowers, the shell at the bottom of the cartouche, the pendant flowers, the scrolls from which hang acanthus leaves, the mascarons, the cupid, and especially the drapery with tassels, every design on this chair, in fact, is found not once but time and again throughout the entire work. A number of drawings from Marot's designs are given in the text, not because identical with the designs on these chairs, but because suggestive of them.

It is true that in his designs for furniture, the chairs are all of the earlier Flemish style, but he distinctly suggests the Dutch shaped back in all of his designs for fine backs and panels.

The reason for heretofore classifying these chairs as Chippendale's work is that the Sir John Soane Museum was supposed to have had a receipt for the armchair owned by it, signed by Chippendale. On investigation, the report is that such a receipt has never been seen by anyone now in charge of the Museum, and it is too improbable to require but passing notice, for if there were any receipt extant, it must have been for the entire set of six side, two arm chairs and the settee, and that has never been claimed. Apart from all tradition as to the existence of a receipt, the evidence of the chairs themselves cannot be refuted.

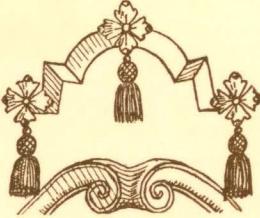
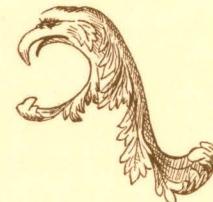






PLATE XX  
DOUBLE CHAIR: DUTCH PERIOD  
*First Quarter, Eighteenth Century*

The settee or double chair of the set is especially beautiful, and the arms are so skillfully and artistically made that they are shown in detail. The base terminates in a flower and from this base and resting thereon, arises a scroll elaborated in an acanthus leaf. The outside of the arm is also finished in the scroll so characteristic throughout the general design, and the eagle's head in the act of preening its neck feathers is ingeniously worked into the terminals of the arms.

The settee has an interesting history. It had stood for many years in the hall of the Burlington Hotel, London, and was finally secured by Duveen Brothers for this collection only on condition that an exact reproduction be made to take its place, and that reproduction now stands where the original had for so many years stood.

It would be difficult to find any set of chairs or settee with which so little fault could be found. One of the best features is the cartouche, which is so made as to reflect the light upward, which more than anything else indicates that the designer was a master of the art, for an examination of one of the reproductions of the settee made at the time of its purchase, shows that the matter of whether the angle of this cartouche is made to throw the light up or down, makes the difference between a graceful or a heavy piece. About the only criticism possible is that the line of the cabriole legs and the ball-and-claw feet are not quite so graceful as those on later pieces.







PLATE XXI  
SEAT: DUTCH PERIOD  
*First Quarter, Eighteenth Century*

DURING the seventeenth century stools were common; they were less common in the Dutch Period, and Chippendale gives no designs for them at all, although a few are known of that period. They were finished on all sides, apparently intended to use away from the wall. It is possible that one as long as this one could better be styled a seat.

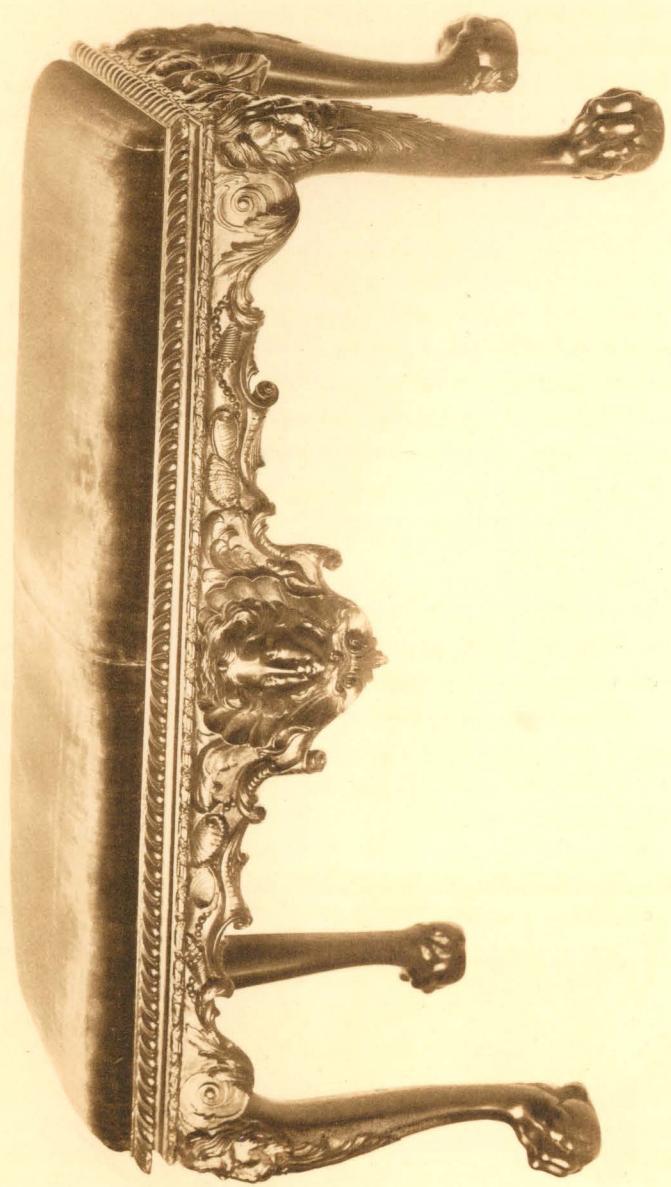
At first glance, the rail of the piece appears to be cut in rococo curves, but a closer examination shows that it is made up of a series of small scrolls, well carved, and very suggestive of the Flemish school.

Upon the surface of the front and back rails are carved, in high relief, various kinds of shells and acanthus leaves. The center of the side rails is a large and a small shell reversed. Above the rails all about the stool is a moulding, made up of alternative conventional flowers and bands.

The shell, with head in the center and acanthus leaf streamer at either side, is a well known Renaissance design; and the lion's head and feet are also of that general classification, the feet being similar to those on the chairs and settee just described. The general design is Flemish Renaissance, rather than French Regency and it should be dated early in the eighteenth century, belonging as it does to the same school as do the preceding chairs, with which it has many points in common. The wood is mahogany.

The dimensions of the stool are as follows: length 39 inches, width 17 inches and height 19 $\frac{1}{4}$  inches.







*PLATE XXII*

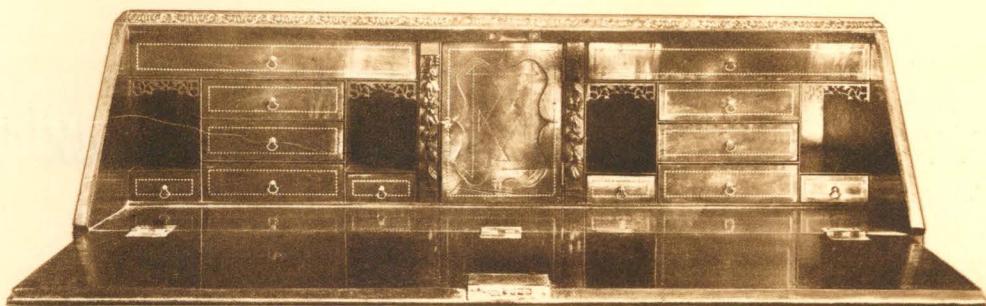
*SECRETARY BOOKCASE: CHIPPENDALE PERIOD*

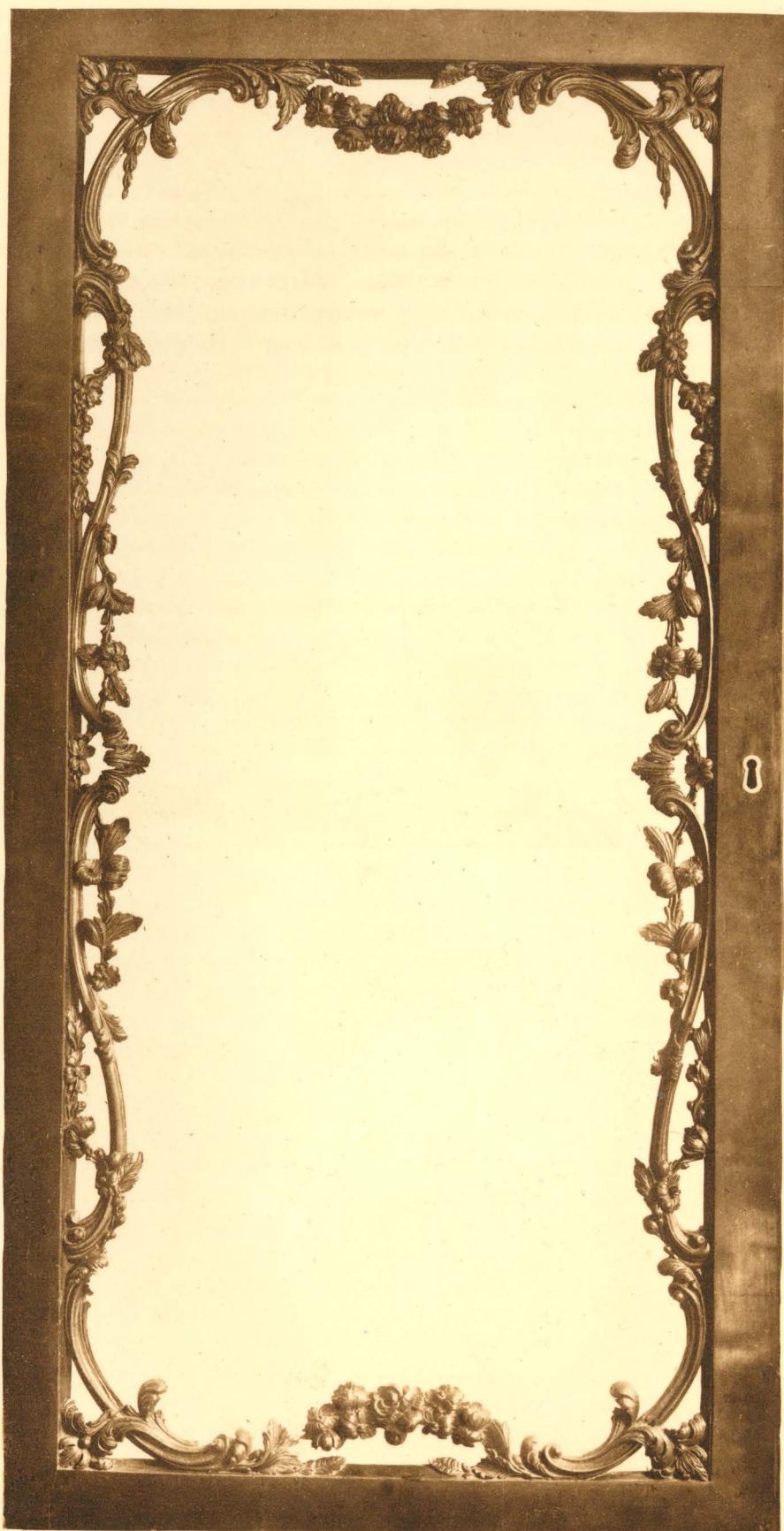
*Middle Eighteenth Century*



PLATE XXIII  
DETAIL, PRECEDING BOOKCASE  
*Carving on Doors*

The interior of the desk is unusual, in that there is a fine inlay, which is rarely, if ever, found on Chippendale pieces. The carving on either side of the center door is a repetition of the festoons on the glass. This carving is sharp, and that fact, together with the inlay, at first glance causes a suspicion to arise as to its being original. However, the carving being on the inside would naturally remain sharper than that outside, but the inlay rather leads to the conclusion that the interior may be of a later date.







*PLATE XXIV*  
*TORTOISE-SHELL AND AGATE WARES*

**T**ORTOISE-SHELL and agate, like cauliflower, are varieties of earthenware, made during the last half of the eighteenth century. The peculiar effect of color and shading which suggests the name "tortoise-shell," was the result of a process by which the clay, after being moulded into whatever shape was to be made, was treated with manganese, which was spotted with a sponge over the surface. Copper green, ochre yellow, antimony, manganese, and sometimes a touch of zaffre are stated by Mr. Solon to have been the only oxides used. These pieces were fired in the same oven as the salt glaze, and the soda with which these ovens were impregnated acted as a flowing agent, thus producing the clouded effect seen in the finished product. Agate was produced in a different manner, and the process was more complicated than that required by the other Staffordshire wares. The marbling seen on the surface is not a finish, but extends through the fabric and is produced in the following manner. Yellow and red clays, in thin layers, were laid alternately upon each other, until a thick mass was obtained. From this, thin slices were cut transversely with a wire. These layers, which required very careful handling to prevent too much pressure sideways, thus destroying the fineness of the marbling, were used to press the piece, the smooth side being placed next the mould. Only smooth shaped pieces were made from agateware, and they required finishing on a lathe or polishing by hand before being fired.

There were many makers both of tortoise-shell and agate. Wedgwood is said to have made agate in great perfection at the Bell House Works at Burslem. Mr. Solon considers "that nothing more delicate could be formed from clay, especially when it was finished with a clouding of blue glaze, which makes it look like a precious stone."

Whieldon, spoken of in connection with cauliflower, was also a maker of tortoise-shell and agate, and they are likewise sometimes known as Whieldon wares.

Agate ware was used extensively for knife handles, and was imitated by a surface finish resembling it, which was advertised by its inventor to be applicable to wood, metal and pottery.

Tortoise-shell ware was made in many varieties and with many surfaces, and this collection contains examples of each kind.





*PLATE XXV*

*TORTOISE-SHELL AND CAULIFLOWER WARES*

There is the perfectly smooth surface, such as on some of the plates, relying entirely upon the color for its beauty; there are pieces with the surface stamped in patterns and bordered with open work; there are specimens having leaves and vines in relief on a smooth surface (see third tea pot in top row, second in second row, second in third row, &c.). There are also some showing indications of gilt, as the last tea pot in next to the bottom row, and there are also specimens having indications of tortoise-shell finish only on the raised ornaments.

Tortoise-shell also varies in color from a deep greenish to a light brown, like the large tea pot on next to the bottom shelf. Many other examples of the ware are also shown in Plate X.

Two very elaborate specimens of tortoise-shell are also shown in Plate XXV, the piece in the center, made up of dolphins, sea weeds, and shells, being in a particularly beautiful design.

Agate ware also varies in colors according to the mixtures of clay and is usually found in simpler forms than the tortoise-shell. In Plate X, in the top row, just below the pigeon holes, the third and fourth are agate, also the second in the row below and the last two on the lower shelf. In Plate XXIV, the first tea pots in the next to the top row, the first in the next row below, and the fourth and last pieces in the bottom row, are all agate. It will be seen that most of the agate pieces stand on feet and have crouching lions surmounting the covers.

The species of tea pots in form of two shells, shown on bottom row, were also a favorite design.

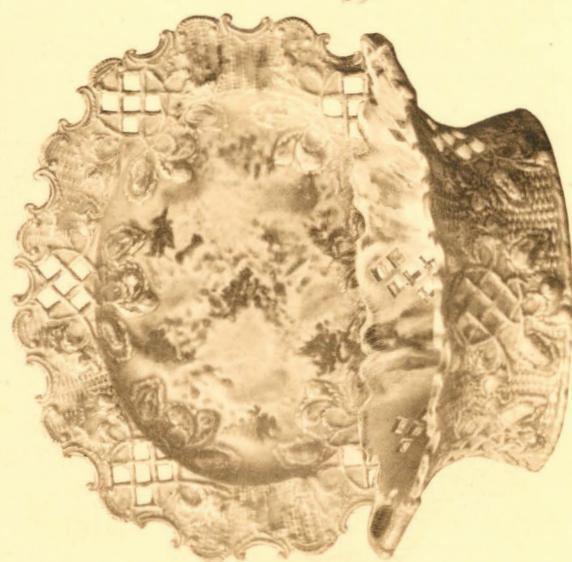
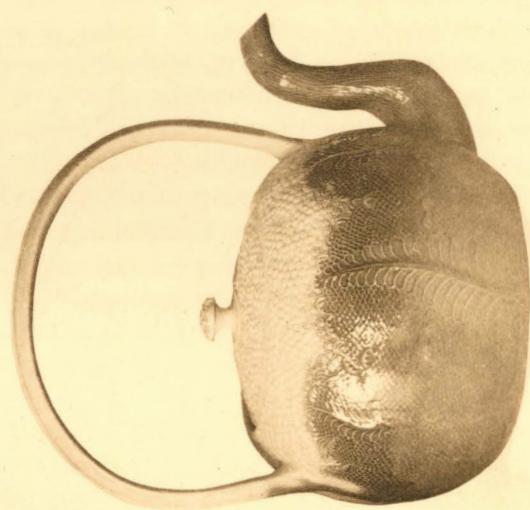




PLATE XXVI  
TEA KETTLE STAND  
*Third Quarter, Eighteenth Century*

LITTLE STANDS, like the one here illustrated, are known as tea-kettle stands. This piece is but 21 inches tall and the pie-crust top is but  $13\frac{1}{2}$  inches in diameter, making it only large enough to hold a good sized tea-kettle. The piece is exquisite in outline and in the detail of its ornamentation. The edge of the scalloped top is finished with a beading, and the outline is in the usual form as described in Plate XXXII. The column is fluted and reeded and the design of the carving on the bulb is the acanthus leaf, below which is an egg-and-dart moulding. The design on the legs is a rather simple acanthus leaf, pendant to which is a conventional flower. All of these designs are distinctly of the Dutch rather than of the Chippendale Period, although this table could hardly date so early. It is of English make and dates probably in the third quarter of the eighteenth century. For other examples of pie-crust tables in this collection see Plates XXXII, LXVI, LXXIII and CI, and for a discussion of tripod construction see Plate LXVI.

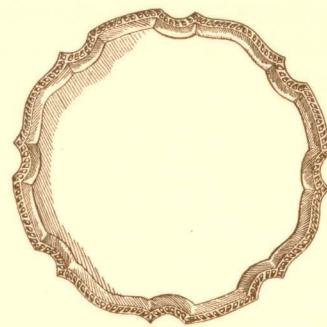






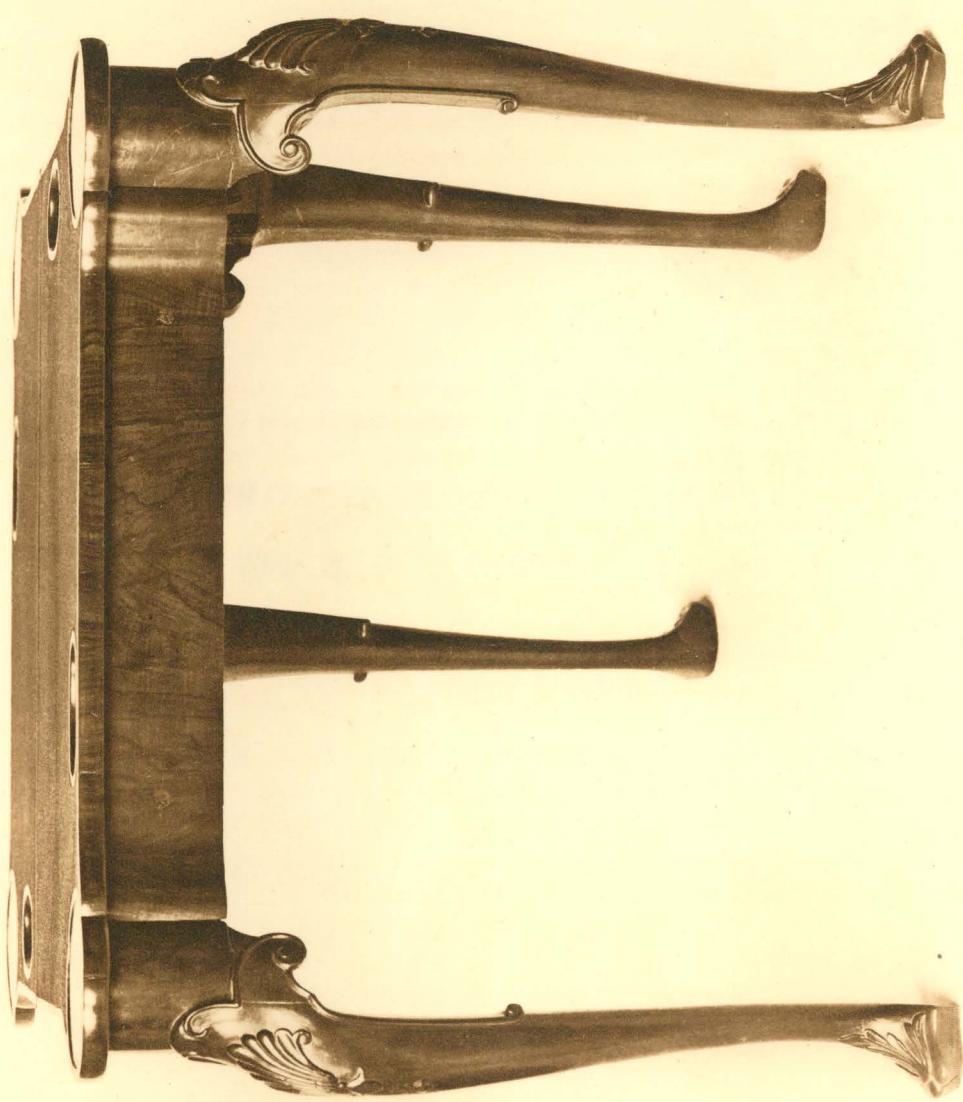
PLATE XXVII  
CARD TABLE: DUTCH PERIOD  
*First Quarter, Eighteenth Century*

THIS card table is pictured open to show its arrangement. The extended corners are intended to hold the candle sticks and the small wells at the left hand of each player are for the money. The top folds over when the table is not in use, as is usual with card-tables. The hips are so carved that they seem to overlay, giving a substantial appearance to the legs. The foot is one quite frequently found on chairs of the Dutch Period, especially in New Jersey, in America, and was probably a late development of the so-called Spanish foot. A delicate acanthus leaf carving is on the foot and the hips are carved with a shell.

The wood is a heavy veneer of walnut on the rails, and the top is composed of four panels of walnut, surrounded with herring-bone inlay, in the same manner as are the tops of chamber-tables, which are companions to the six-legged high chests of drawers.

The lines and decorations suggest an early date; probably the first quarter of the eighteenth century.







*PLATE XXVIII*

*LIBRARY TABLE: CHIPPENDALE PERIOD*

*Middle Eighteenth Century*

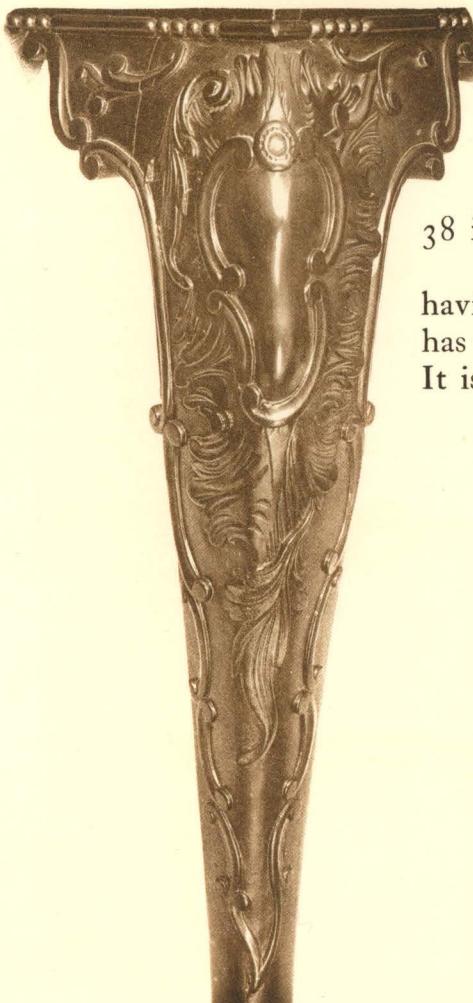
TABLES like the one here illustrated are commonly called library tables, and are finished alike on the four sides.

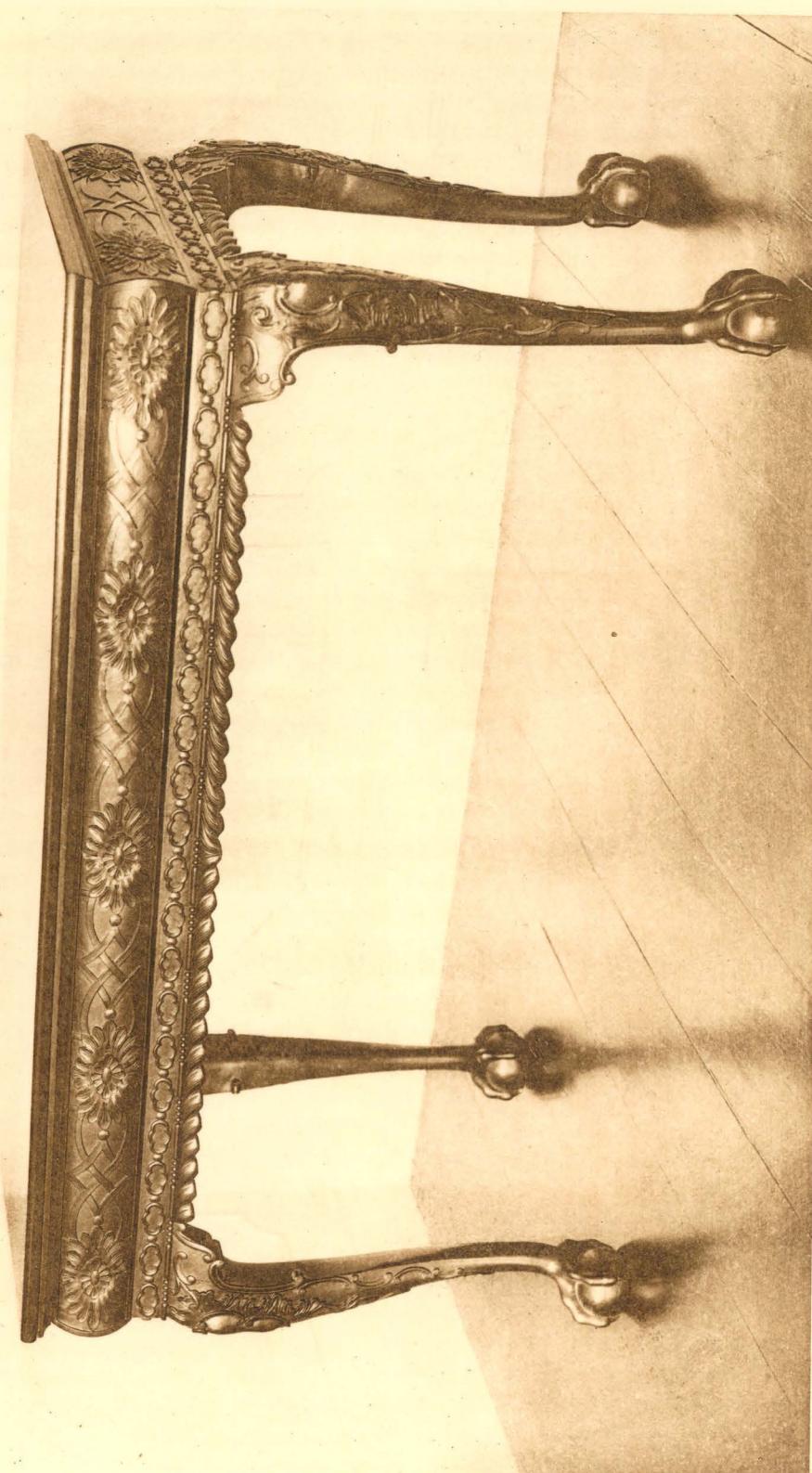
This particular one has much to recommend it. The carving throughout is in relief, cut from the solid wood, and of an exceptionally high order. The chief design consists of conventional flowers connected by intertwining bands, on a convex surface,—an uncommon theme for pieces in the Chippendale style,—below which is a border of quatrefoils in the Gothic style; below that is a modification of the bead moulding. The lower edge is finished in a rope moulding. The carving on the legs extends well towards the bend of the feet and is in high relief. It will be seen from the detail illustration that the outline is made of reversed curves, within which is a cartouche in the Chippendale style, with a conventionalized acanthus leaf. In fact the entire design is pure *rocaille*.

This design on the legs, and the Gothic border, apart from other considerations, at once stamp the table as belonging to the Chippendale period.

The dimensions of the table are as follows: length  $53\frac{1}{2}$  inches, width 24 inches, and height 38 inches.

The table stands today just as it was made, never having been repaired or scraped for refinishing, and has taken on a dark color which intensifies the carving. It is one of the best specimens in this collection.







*PLATE XXIX*  
*CHINESE VASES*  
*Kang-be Period*

THESE two vases are in what is known as Celadon glaze.

This term was first used to denote a grayish green color.

Celadon was the name of the shepherd in Honoré D'Urfe's novel, *L'Astrée*, and when dramatized, the character appeared on the stage in a costume of this grayish green color, which became exceedingly popular. At almost the same time, vases of the color were introduced from China, and they were at once called by that name.

Mr. Dillon, in his splendid work on Porcelain, says that the color is produced by protoxide of iron in small quantity in the glaze, which the oxidizing flame changes to the yellow sesqui-oxide, and that a good tint can be produced only when a considerable quantity of lime is present in the glaze.

The decorations on these vases are dragons and cloud-drawings in blue and red.

These pieces belong to the Kang-he Period (1661-1722) and are worthy of any collection.





*PLATE XXX*

*PARLOR*

ONE of the chief charms of this room is the feeling of repose which one experiences upon entering it, and as a room which can produce such a feeling contains the essence of good taste, it is worthy of analysis.

First and foremost the room is not over furnished. Each piece of furniture, china, or painting, is placed in its particular spot for a purpose, which is the theory of interior furnishing which characterized the Dutch and Chippendale periods. The walls are of a plain color and intended simply to act as a background and to give the color scheme to the room. The porcelain is chosen and placed in reference to its color value, and all harmonizes with the mahogany furniture.

No room should have many tall pieces of furniture which extend to the floor, because they tend to contract and darken the room. In that particular this room excels. There are not only no high pieces set flat on the floor, but every article of furniture stands high from the floor on cabriole legs and ball-and-claw feet, making the room seem much larger than it really is.

The result of this treatment is that although each piece is in a way ornate, yet the general impression is simplicity and quiet elegance, so seldom found in a modern room.





*PLATE XXXI*

*ANDIRONS*

*Last Half, Eighteenth Century*

**T**HREE are six pairs of andirons in this collection, but only the more unusual are illustrated in this volume.

Andirons with ball-and-claw feet belong to the same period as furniture with similar feet, and were probably used up to the late years of the eighteenth century.

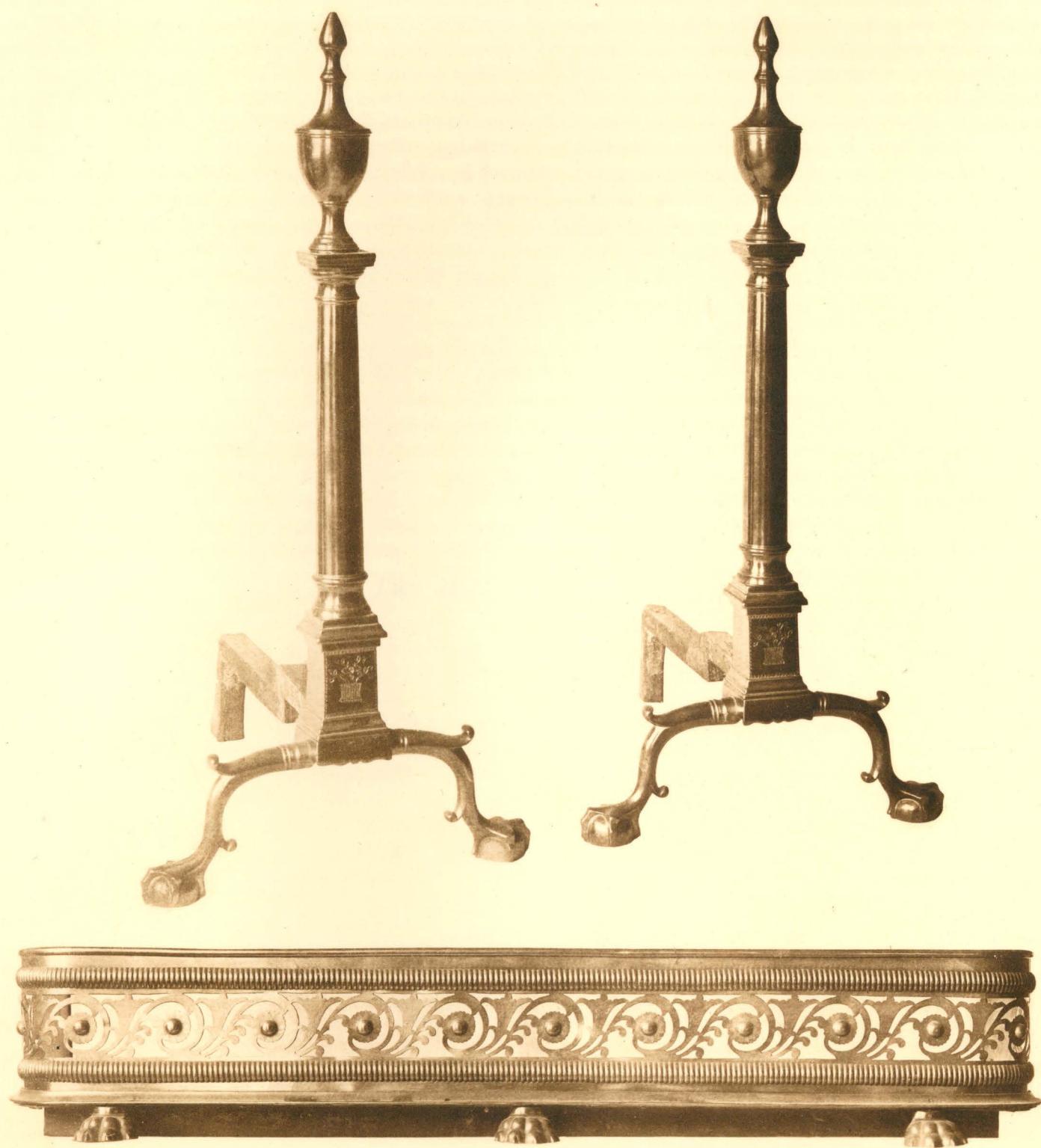
They are almost invariably made with tall shafts and urn terminals, a design which was popular during the eighteenth century, and which reflects the architecture of the times. They seldom if ever are found in right and left pairs.

It would seem that fenders were not originally used with andirons of the ball-and-claw foot variety, and none of those in this collection could be assigned to as early a date.

The andirons here shown are of this urn top variety, and are further enriched with engraved baskets of flowers.

The fender is a good example of those in favor about 1800.

For other andirons in the volume see Plates XLV and LXXXIV.





*PLATE XXXII*

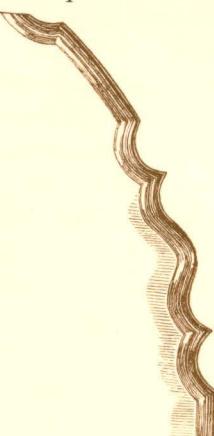
*TILT TABLE: PIE-CRUST TOP*

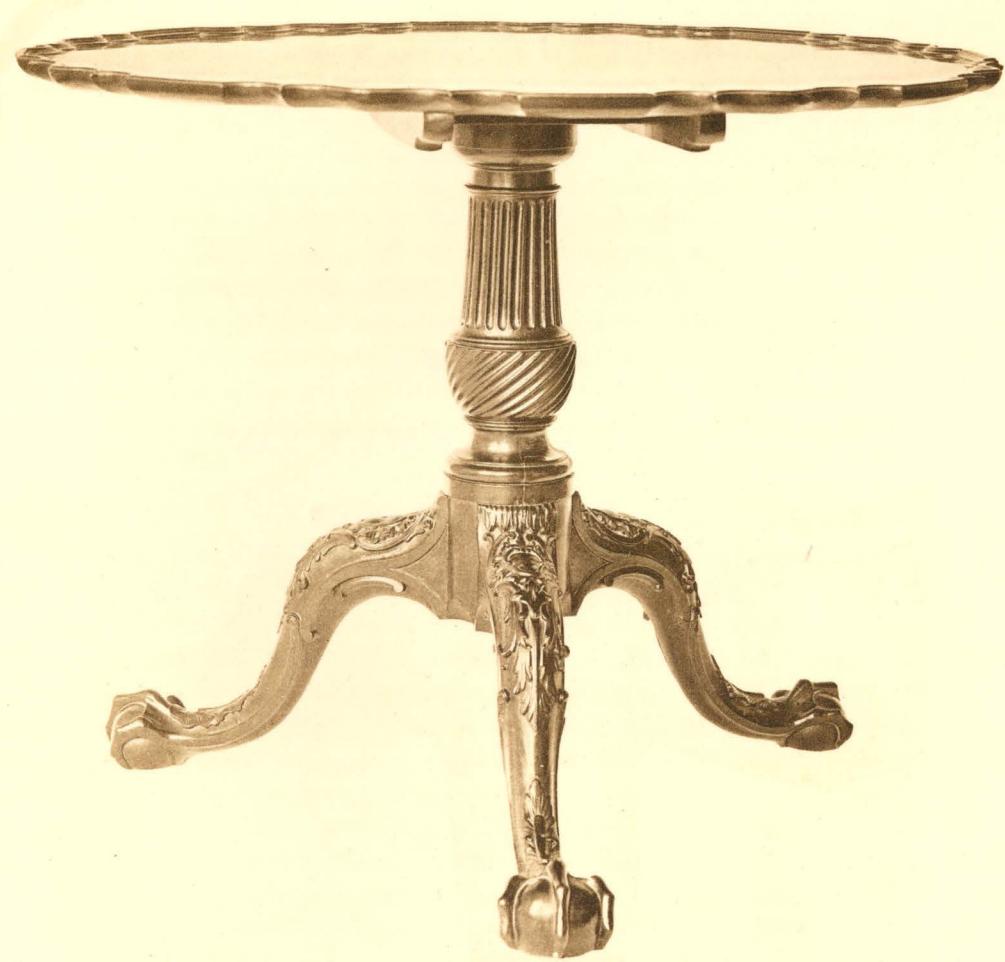
*Last Quarter, Eighteenth Century*

ALL the better table tops in this style found in America, and many of those made in England, have a moulding cut according to the same rule. Certain of the curves are cut longer on some than on others, which makes them, at first glance, seem to be in different design, but on close examination they will be found to follow the general rule. The pattern follows this series; a straight or slightly swelled line, a simple curve, a double ogee curve, a simple curve, and the straight or swelled line again. These mouldings are cut from the solid wood and often from a single plank, and the best of those found in America can be traced to the vicinity of Philadelphia, where they were probably made, perhaps by the same person. Owing to the waving lines of the moulding, these are commonly called, both in England and America, pie-crust tables.

The one here illustrated has an exceptionally good base. The carving stands high, giving an appearance of several layers, one above the other. The design is a cartouche in the French style, with acanthus leaf decoration, the ends of the leaves standing up well from the surface. Below the main ornamentation of the leg and extending to the claw, is an elongated cartouche with somewhat shallow carving. The table is presumably of Colonial origin, and represents the best work done in America. The diameter is  $36\frac{1}{2}$  inches, height 29 inches.

For other pie-crust tables in this collection see Plates XXVI, LXVI, where tripod construction is discussed and LXXIII and CI.







*PLATE XXXIII*  
*CHAMBER TABLE*  
*Third Quarter, Eighteenth Century*

LOW CHESTS of drawers, called in the contemporaneous inventories chamber tables, and commonly known as low-boys, were plentiful in America during almost the entire eighteenth century. They were bedroom pieces, originally intended to be used as ladies' dressing tables, and with a high chest of drawers in the same design, took the place of a modern bureau. Later, as they became more elaborate, they were frequently used in other rooms of the house.

The earlier chamber tables were made with but three drawers, — two square ones on either side and a narrow one in the center, — and the outline of the skirt or lower rail cut high at the center. The cabriole legs measured from twenty to twenty-one inches high, while the total height was about thirty-three inches. The legs on this piece are but fourteen and a quarter inches high, and the total height but thirty inches, and although having four drawers and consequently greater room than the earlier types, it is much less graceful and symmetrical. What these later pieces lose in grace, they gain in ornament. The earlier pieces were without carving, with plain Dutch feet, while these later pieces contain some of the best designs found on Colonial pieces.

In some particulars, the chamber table here illustrated is the best in the collection. Being small, the shortness of the leg is less perceptible than in some of the other tables, and on that account, the proportions throughout are good. The outline of the top is particularly graceful, being cut in a pattern similar to the tops of pie-crust tilt tables. An unusual feature is that the streamers to the shell are cut from the solid wood and not applied. The carving on the knee is an acanthus leaf pattern, and the carving on the skirt is successfully harmonized with the incised outline and is also cut from the solid wood. The wood, as is usual, is Virginia walnut.

For other chamber tables in this collection see Plates XXXVI, LVIII, LXXXIX, XCI and XCV.







*PLATE XXXIV*  
*CHAIR: DUTCH PERIOD*

*About 1725*

THIS chair is Dutch in outline, and is unusual in that there is no well defined splat, but the center of the back above the middle is made up of a series of five loops. The construction of these chairs is peculiar. The five loops are cut from wood one-quarter inch thick, and the carving in relief is from the solid wood. All the rest of the back has a veneered facing about a sixteenth of an inch thick, except at the top between the points where the loops join the top rail, where it is fully a quarter of an inch thick, and thinner at the center to allow for the hollowing of the rail. This veneered surface is mounted on a heavy frame to give the necessary strength to the back.

The carving on this top rail is also from the solid wood, as is the base supporting the splat. All the rest of the carving on the back is applied.

The spring of the cabriole legs is well carved in acanthus leaf design, and the foot is an animal's claw on a ball, in an early type not particularly graceful. The back legs are also cabriole, as are many of the best chairs of the Dutch and Chippendale Periods.

The method of treatment of the carving is pre-Chippendale, and each of the designs is typical of the Dutch Period. The conventional flowers at the angles of the loops are pyramidal instead of pendant, which is a treatment often found in the Dutch Period but rarely later. The wood throughout is walnut.

The chair here shown is one of six side chairs in this collection. For a full discussion of the probable period of these chairs see Plate LXII.





*PLATE XXXV*  
*GIRANDOLE: EMPIRE PERIOD*  
*Early Nineteenth Century*

**T**HREE are no particularly distinguishing decorations about this girandole which is one of a pair in this collection.

The general shape, and the eagle which forms the principal ornament, make it easily recognizable as of the Empire Period, of which it is a good example.





*PLATE XXXVI*  
*CHAMBER TABLE*  
*Third Quarter, Eighteenth Century*

THE chamber table here shown is simpler than that previously described. Its proportions are somewhat large and, in fact, it is the largest chamber table in the collection. The dimensions are as follows: length  $37\frac{1}{2}$  inches, width  $24\frac{3}{4}$  inches, height 31 inches, and length of leg  $14\frac{3}{4}$  inches. The skirt shows the outline of the rococo ornamentation and indicates its rather late date. The streamers from the shell are also rather rococo scrolls than acanthus foliage. The shell itself differs from that in the preceding example of chamber table, Plate XXVIII, in that it is somewhat more ornate and shows more plainly in its outline the ornamentation of the Chippendale School, not having well defined radiates; and in that respect the shell is much like the one shown in Plate LVIII. It will be noticed that the simpler shells are outlined with simple curves, while the more conventional shells have simple and ogee curves.

The columns are fluted, as is usual. The carving on the spring of the legs is less elaborate, but the acanthus leaf makes a graceful turn at the end, instead of lying flat, and extends well down the legs. The brass handles are of the openwork variety found on many pieces of the third quarter of the eighteenth century. The wood is Virginia walnut.

For other examples of chamber tables in this collection, see Plates XXXIII, LVIII, LXXXIX, XCI and XCV.





*PLATE XXXVII*  
*MIRROR: CHIPPENDALE PERIOD*  
*Middle Eighteenth Century*

THIS is one of a pair of mirrors, in the Chippendale style and of the period, belonging to this collection. It is  $7\frac{3}{4}$  inches long by  $28\frac{1}{2}$  inches wide, and was probably intended to be used over a pier table. The outline of the sides is an elongated scroll, both ends of which turn in and are connected at the top and bottom with the inverted C curves. At each upper corner is a bird, presumably the crane, frequently found and which Chippendale, in speaking of its use on bedsteads, said "is the emblem of care and watchfulness." In all of Chippendale's designs, the birds, as are these, are essentially alive and full of suppressed energy. The top is finished in a bunch of flowers and the outline of the bottom is broken with festoons of flowers. The ornamentation at the top resembling dripping water and the rosettes finishing the lower end of the scrolls are characteristic features of the style, and the whole feeling of the mirror is *rocaille*. Each of the small sections between the outer and the inner frame are filled with mirrors which add to the delicacy and lightness of the piece.

It would be difficult to find a mirror in more pleasing proportions or which contains more beautiful detail of design, and it represents the best work of the period in the French taste. A detail of the top of this mirror will be found on page 1.



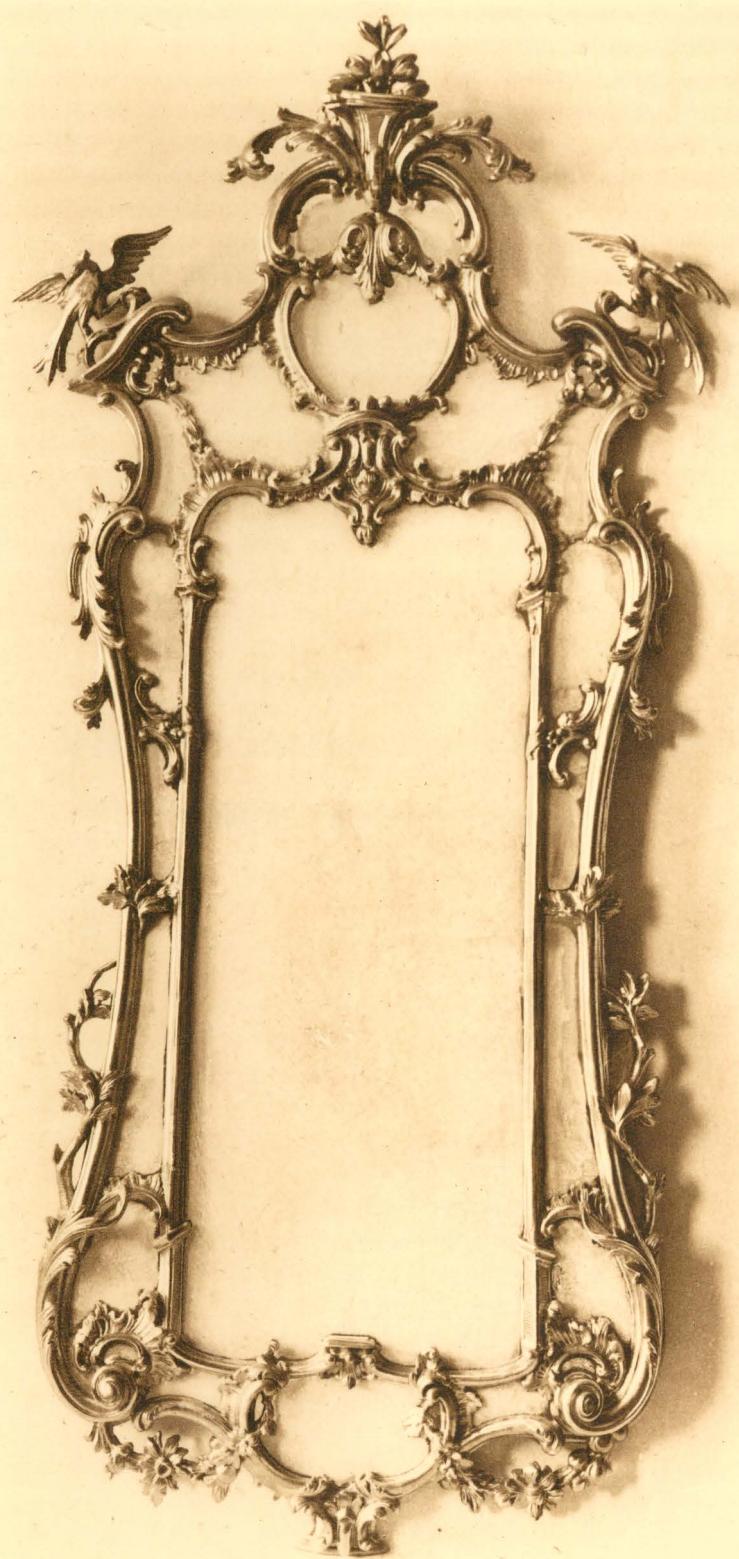




PLATE XXXVIII  
CARD TABLE: DUTCH PERIOD  
*First Half, Eighteenth Century*

THE beauty of this card table lies in its simplicity. The essential feature of a good ball-and-claw foot is that the claw should appear to rest its weight upon the ball; and the designer of this table has been especially successful in that particular. The shell at the knee with its flower pendent is well executed, and as this is a good example of a common decoration of the Dutch Period a large detail is here given.

The simple classic carved double outline on the front and side rails and the fret-work carving on the edge of the top give a feeling of restfulness which is the perfection of designing.

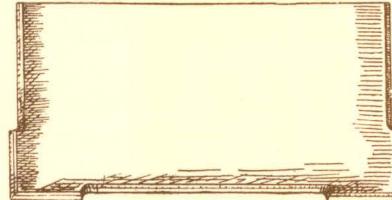
The interesting ornamentation in acanthus leaves of the lower edge of the rail is also given in detail.

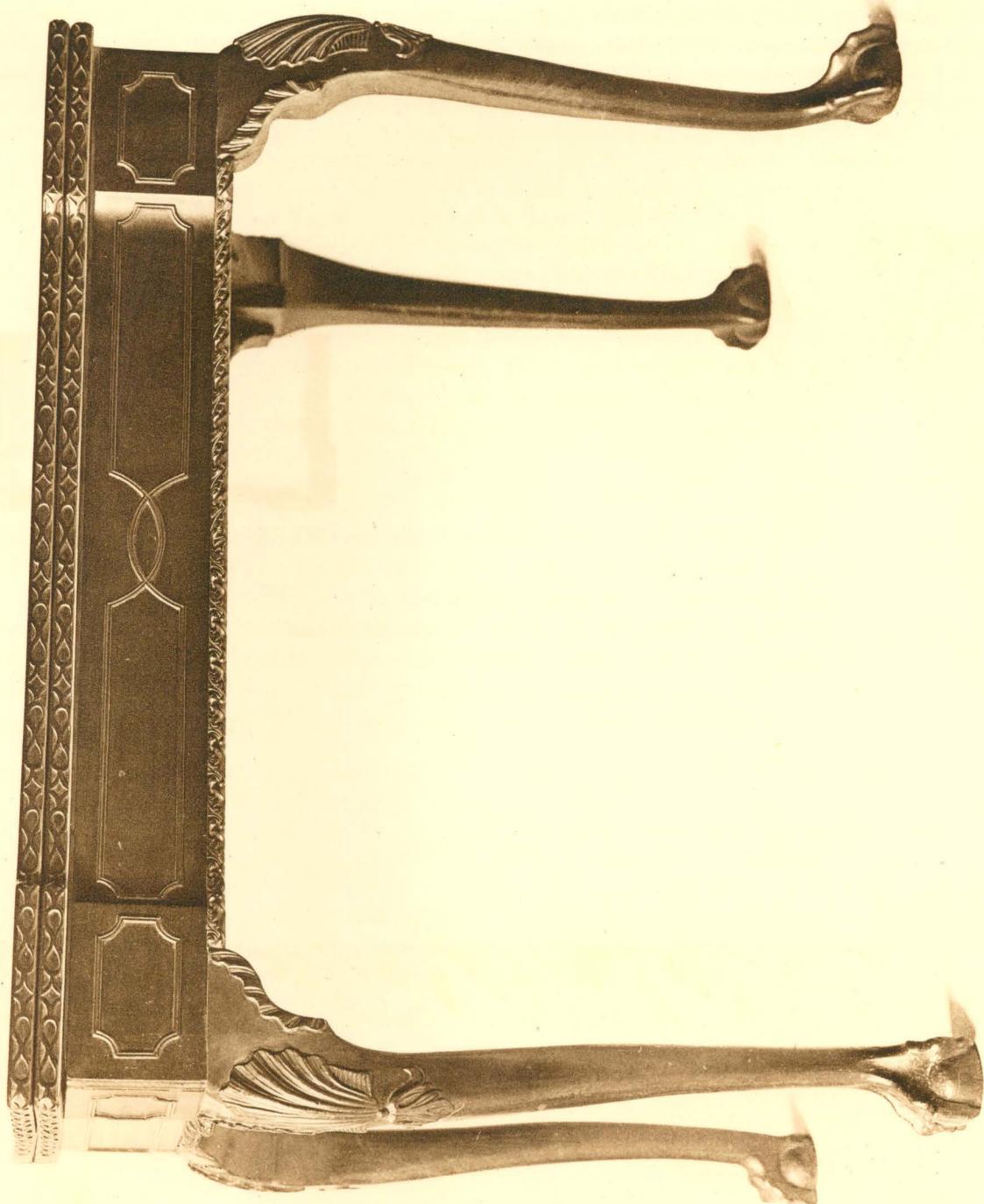
The shape of the top is thus: and the upper leaf folds over and is supported by one of the back legs in the usual manner. When open, the square corners are intended to hold the candles, and the four little wells, one beside each player, are intended for chips.

The carving is cut from the solid wood and not applied, and all the legs are finished alike.

The treatment of the ornamentation throughout is in classic designs of the Dutch Period to which this table belongs.

The dimensions of the table are as follows: the top when open measures 37 inches square and the height is 28½ inches.





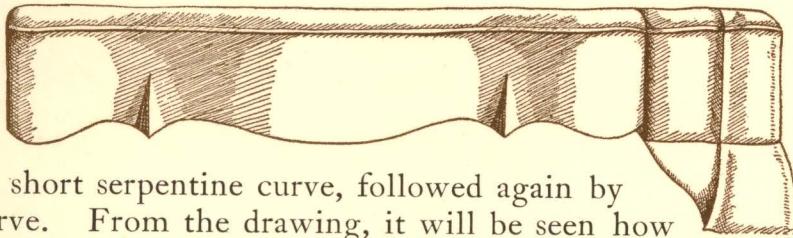


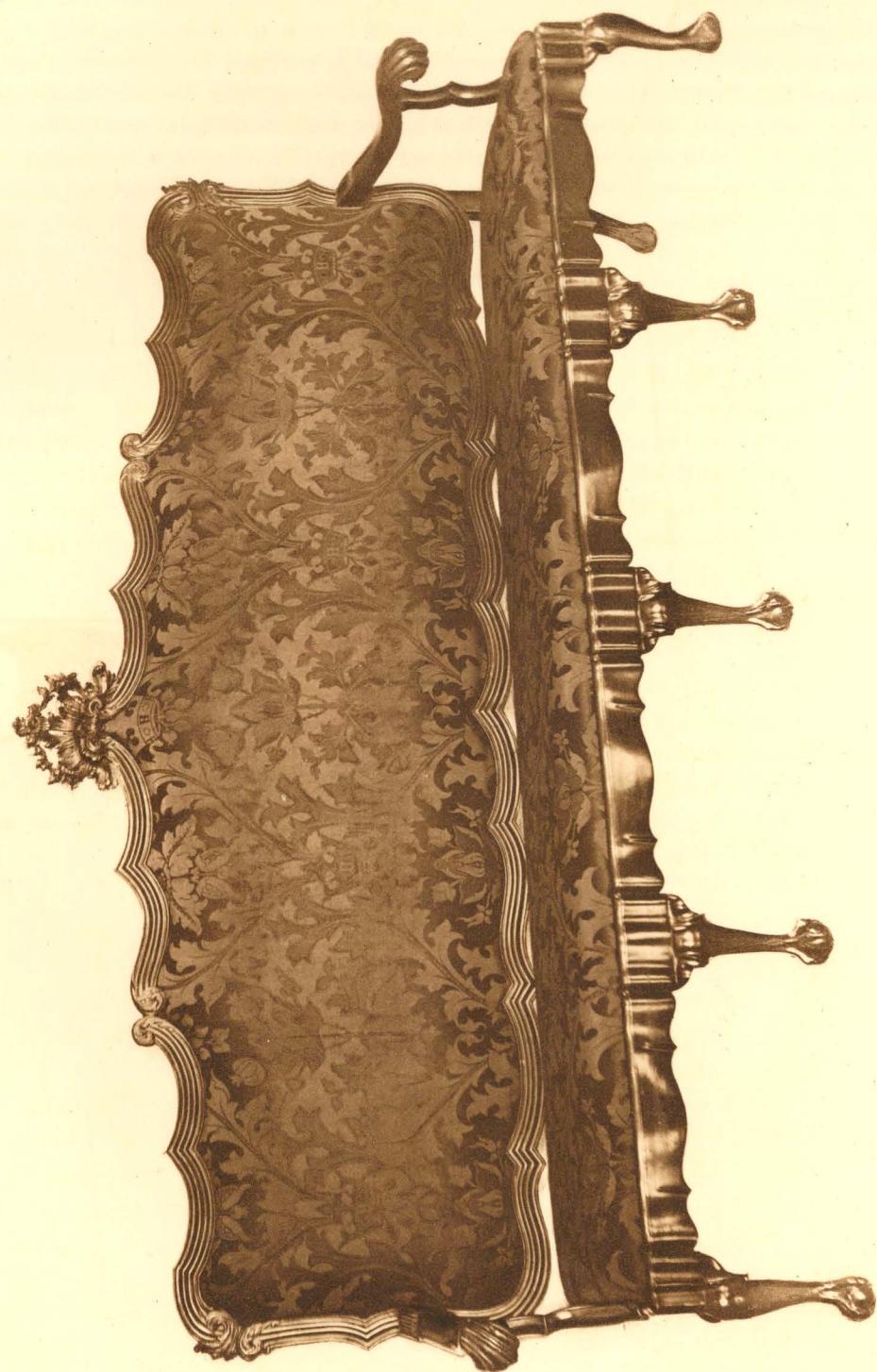
*PLATE XXXIX*  
*SOFA: CHIPPENDALE PERIOD*  
*Middle Eighteenth Century*

SOFA<sup>S</sup> of the Chippendale Period are not at all common, and in many respects the one here illustrated is unique. The designer, in order to avoid a repetition of the same curve and to prevent monotony, has made a most ingenious combination of curves which it will be instructive to analyze. Starting from the upper left hand corner, the top is composed of four sets of curves, each terminating in a slight acanthus leaf carving. The first part of the first set of curves is a modified form of the Flemish scroll, probably used to carry the outline around the corner. It is used nowhere else in the piece. The second part is a simple curve. The first section of the next set is an ogee curve and the second is again a simple curve. The outline of the other two sets of curves is the reverse of those described. The outline of the sides and the bottom are alternately simple curve and ogee curve until the center is reached, when the order is reversed to bring the two sides alike. The outline of the front, from leg to leg, is also interesting. The upper and lower lines of the rail are not in the same curve. The upper side is made in a simple serpentine curve, while the lower side is an ogee curve, followed by a short serpentine curve, followed again by an ogee curve. From the drawing, it will be seen how this effect is obtained.

Another peculiar feature of the piece is the way the arms are set into the sides on a slant instead of straight. This treatment makes the knob lie at the same slant as would the hand of a person sitting on the sofa. The designer avoided straight lines almost entirely. The only straight line used is the short section which joins the back to the seat.

The shell ornament at the center of the back is most beautiful and well illustrates the distinction referred to in the introduction between the treatment of such an object as a shell by the Chippendale School and by the Dutch or Flemish School. The latter may be described as realistic, a shell ornament being the reproduction of the shell as found in nature.







*PLATE XL*  
*DETAIL SHELL, PRECEDING SOFA*

With the Chippendale School, the object seems to have been to idealize nature. This ornament, for instance, is an elaborate shell, pierced with rays terminating in acanthus leaves, and to further idealize the subject, a delicate garland of leaves and flowers is draped across the top.

The general effect is that of a shell, but a closer inspection leaves one in doubt whether it is a conventional shell or a group of conventional acanthus leaves.

The outline of the sofa generally is of the Dutch Period, and it would be thus designated were it not for this ornament, which is one of the most characteristic Chippendale treatments in the collection.

The dimensions of the sofa are as follows: length of seat in front, 8 feet; length of seat in back, 7 feet, 8 inches; depth of seat,  $23\frac{1}{2}$  inches; height from ground to top of rail,  $15\frac{1}{4}$  inches; general height of back from seat, 30 inches.



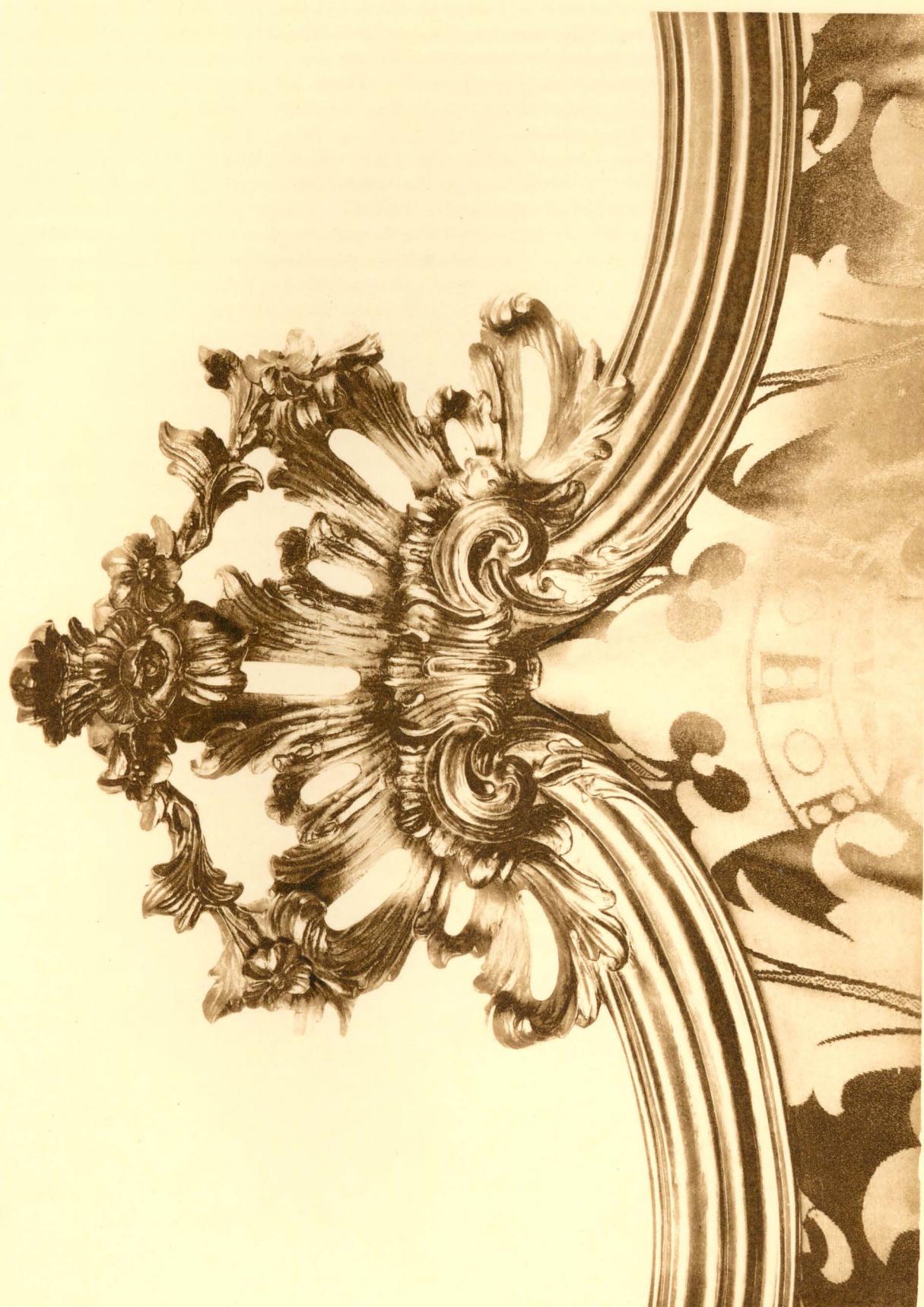




PLATE XLI  
CHAMBER TABLE: DUTCH STYLE  
*Middle Eighteenth Century*

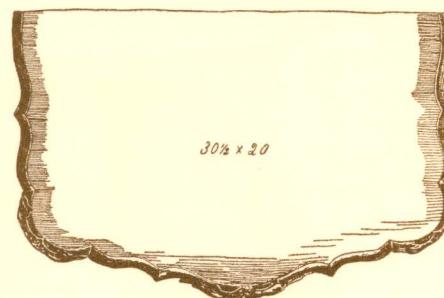
THE piece here illustrated was probably intended to be used as a dressing table, corresponding to the dressing tables found in America, commonly called "low-boys."

The piece is made of mahogany, and the sides, back and bottoms of the drawers are of oak, indicating its foreign origin,—probably Dutch, as the detail of the carving on the edge of the top and the general outline are Dutch in style.

The chief charm of this dressing table lies in the graceful curves of the sides and front which are a series of ogee curves, round corners, another ogee curve, and a serpentine curve, which is merely a combination of two ogee curves, at the center of the front. The top is cut in curves following the same order.

The outline of the skirt is unusual and suggests the Flemish or Dutch scrolls. These outlines, together with the extremely dainty and graceful cabriole legs and ball-and-bird-claw feet, give the dressing table a lightness and delicacy which is very attractive; the carving, however, is shallow, which detracts from what would otherwise be a perfect piece.

The height is 29 inches and length of leg  $23\frac{1}{3}$  inches.







*PLATE XLII*

*BLUE AND WHITE CHINESE PORCELAIN*

**A**MONG the blue and white specimens in this collection are the three pieces here shown.

The first is a trumpet-necked vase ornamented by a painting of a Phœnix bird, perched upon a rock, and trees in full foliage. The vase was made in the latter part of the Kien-lung Period.

The jar in the center is known as the temple pattern. The flower decoration has been generally thought to be the hawthorne blossom, and such jars are frequently called "hawthorne." This is, of course, erroneous, for the decoration is the prunus flower, very common in both China and Japan. These flowers are represented on a crackled background of various shades of blue, to give the appearance of ice. The jar is a good example of seventeenth century work of the Kang-he Period.

The third piece is a tall flaring-neck vase, with paintings of huge trees, and the color is particularly fine. It is a product of the eighteenth century.





*PLATE XLIII*

*DINING ROOM*

THIS dining room will be seen to be furnished in Hepplewhite style, and as it contains all the furniture in this style in the collection, a brief account of Hepplewhite and his school will be given here.

In 1788, the Society of London Cabinet-Makers published its book entitled *Cabinet-Makers' Book of Prices*. Twenty of the plates were designed by Thomas Shearer, seven by Hepplewhite, and two by William Casement.

Apparently later in the same year, A. Hepplewhite & Co. published *The Cabinet-Maker and Upholsterer's Guide*, and it is from this latter book that Hepplewhite is best known.

Shearer, however, seems to have invented the serpentine and swell front sideboard with inlay, for although Hepplewhite gives some designs for them in his book, yet in the *Cabinet Makers' Book of Prices* are several plates by Shearer depicting them, some of which are dated 1787.

Hepplewhite's work, however, being more pretentious, has given a prominence to his name perhaps not entirely deserved, and all pieces of furniture in that general style are now called by his name.

Hepplewhite furniture is always of a light and delicate appearance, and the style is best adapted to dining rooms and ladies' boudoirs.

One of the great charms of the room here shown is the china closet, which extends the full width of the room and is visible only opposite the doors where there are recessed cupboards.





*PLATE XLIV*

*MIRROR: EMPIRE STYLE*

*First Quarter, Nineteenth Century*

**T**HIS mantel mirror is a typical example of one of the two principal designs for mirrors in the late classic or Empire style. These designs are those with composite and those with Ionic capitals. This mirror belongs to the first class, and the capitals are supported by reeded columns entwined with acanthus leaves.

The frieze is in a design very suggestive of the honeysuckle pattern turned on its side. Under the cornice is a row of pendant acorns fastened to the cornice by wires. The mirror is, of course, entirely of gilt, and the ornamentation of plaster.

The dimensions are: width 57 inches, height 38 inches.





*PLATE XLV*

*ANDIRONS*

*Last Half, Eighteenth Century*

THESE andirons differ from the others in this collection in that they do not follow the usual pattern of shaft with urn terminal. The shafts are fluted and the top terminates in a flame.

The fender dates in the first quarter of the eighteenth century.

For a discussion of ball-and-claw foot andirons, see Plates XXXI and LXXXIV.





*PLATE XLVI*  
*CHINA CUPBOARD*  
*Containing Service China*

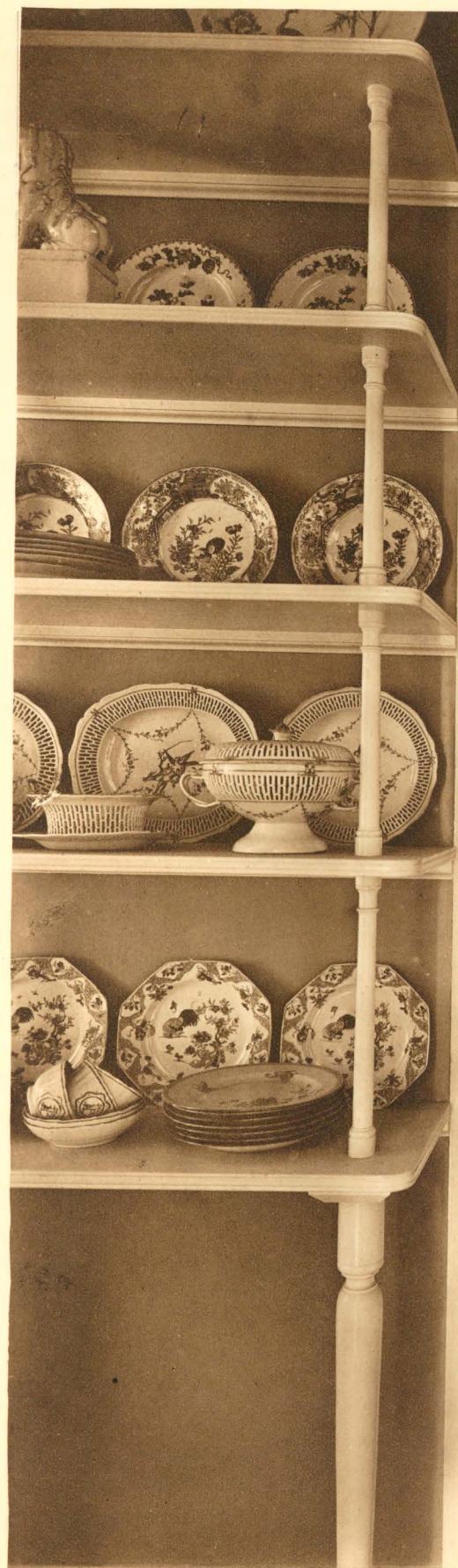
**I**N THIS china closet is installed a collection of well-chosen decorative specimens of medium size, of Chinese porcelain; plates, bowls, dishes, and cups and saucers, having white surfaces delicately decorated in three and five colors. Specimens of this kind are commonly called "service china" owing to their use at table, and were produced in the reign of Kien-lung, 1735-1795.





*PLATE XLVII*  
*CHINA CUPBOARD*

THE china in this closet is what has been known and written of as "Lowestoft," but which is undoubtedly Chinese and was imported in the late eighteenth and early nineteenth centuries in great quantities to Europe and America, sometimes undecorated, to be embellished before sold or more frequently decorated in China, in imitation of European designs for that trade. Owing to the shape of the cream pitcher, the tea sets are frequently known as "helmet sets." The favorite patterns on the ware were coats of arms and entwined monograms, and whole dinner sets would thus be painted, as Mr. Dillon states, by artists at Canton.





*PLATE XLVIII*  
*SIDEBOARD: HEPPELWHITE STYLE*  
*Last Quarter, Eighteenth Century*

**S**IDEBOARDS in the Hepplewhite style are all graceful, well balanced, and dainty, and the one here shown is a good example of the style.

The front, as usual, is broken into three parts by four legs. The end compartments are on a simple swell, slightly bias to a line parallel with the straight back. The center compartment is about twice as long as the outside compartments, and is on a serpentine swell, parallel with the straight back. The inlay is of holly in simple designs—first, a simple outline with rounded corners, inside of which are oval panels, bordered with very small inlaid blocks within an outline. The lower rail has an inlaid border a little more elaborate. The stiles, which extend into the legs, have a heavily bordered panel in inlay; and the conventional pattern on the legs is a little unusual, the pattern most commonly found being the bell flower.

The oval-shaped brasses are almost without exception found on Hepplewhite furniture having drawers.

The dimensions of the sideboard are as follows: length 72 inches, width 28 inches, height 39½ inches, and length of leg below the body 21¼ inches.

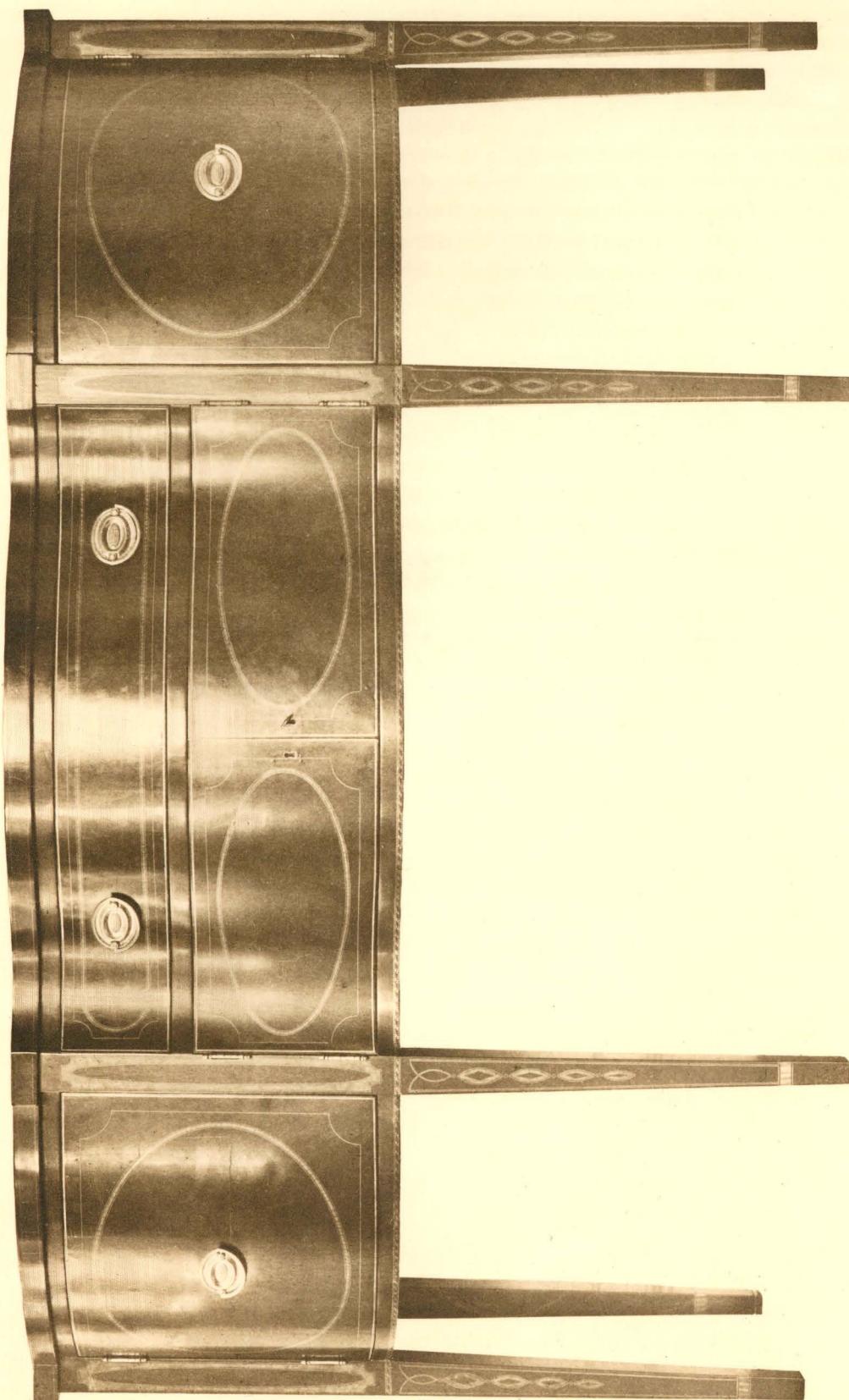




PLATE XLIX  
KNIFE BOX: HEPPELWHITE STYLE  
*Last Quarter, Eighteenth Century*

**K**NIFE BOXES in Hepplewhite style, such as the one illustrated, were intended to be placed at either end of the side-board. They are excellent examples of cabinet making. Each section is slightly inlaid, and there are four bands of inlay on the base, two on the feet, and two on each break of the surface of the curve, all in the same simple design. It will be seen that the top is supported by a center rod which, when raised, releases a spring which holds up the top. Inside are variously shaped openings to accommodate knives and often forks and spoons as well. The urn-shaped pattern for boxes was used by Adam and Sheraton as well as by Hepplewhite, but this particular shape is usually attributed to Hepplewhite.

This is one of a pair in this collection. Its height is  $26\frac{1}{2}$  inches when closed.



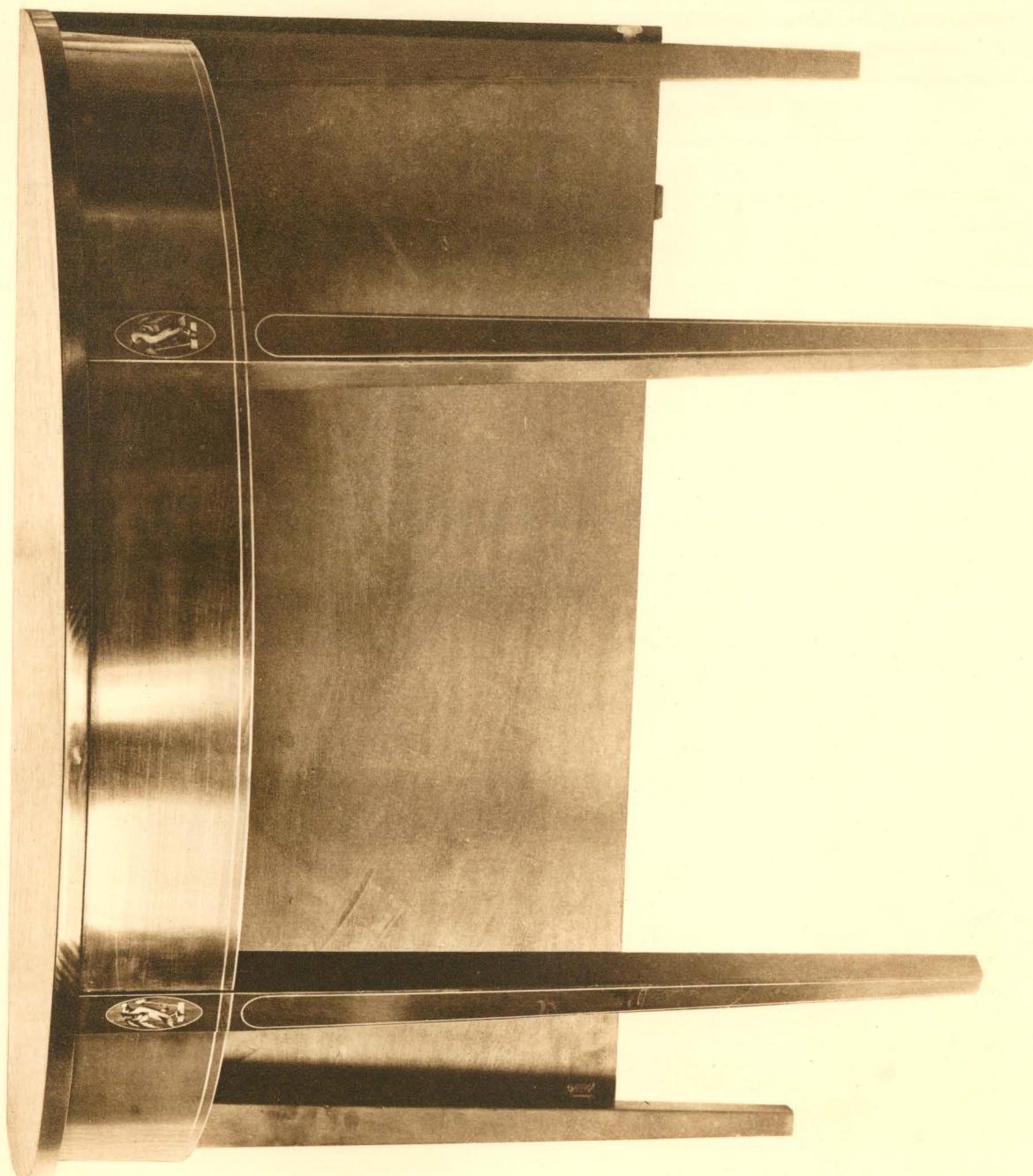


*PLATE L*  
*HEPPLEWHITE DINING TABLE*  
*Last Quarter, Eighteenth Century*

THIS is one of two tables which make the dining table in this collection. It will be seen that each table has a long leaf on the flat side, which, when down, makes a round table out of the two halves. The leaves, when up, clamp together, making a table 84 inches long.

There is a single line of inlay about the legs and lower edge, and at the corner of each end leg a medallion of an eagle in colored woods.

These tables were used as dining tables in the last quarter of the eighteenth century, and are represented in prints as being placed against the wall when not in use. They are sometimes found in three sections, the outer ones being half circles and the centre a two leaf table, in which case the centre table could be used as a breakfast table, when not used with its ends.





*PLATE LI*  
*SHERATON BREAKFAST TABLE*  
*Last Quarter, Eighteenth Century*

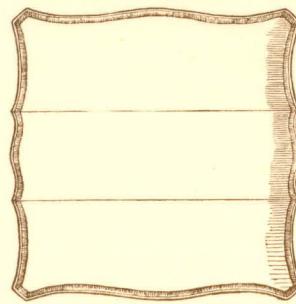
THIS little table is a very pleasing example of what might be called Sheraton at his best. The legs are fluted and reeded and the top, when up, is graceful; its shape is shown in the accompanying cut.

The border about the edge of the top is of satin wood and the rest of the piece is of mahogany.

A detail of the side is shown, which is slightly curved, and carries out the fluted effect of the legs. At each corner is a medallion of satin wood.

The table was probably intended to be used as a breakfast table.

The dimensions of the piece are as follows: Top,  $29\frac{1}{2}$  inches square, height, 27 inches.







*PLATE LII*

*CHAIR: HEPPELWHITE STYLE*

*Last Quarter, Eighteenth Century*

THIS chair is in pure Hepplewhite style and it will be instructive to compare its construction and carving with the chairs of the Dutch and Chippendale Periods.

Those of the latter schools are distinguished by their use of the splat, except in the instance of the chairs shown in Plates XXXIV and LXII, which are exceptions to the rule. The Hepplewhite chairs rarely have the single splat and the support inside the outer frame never joins the seat, which makes the chairs constructionally weak, but graceful and delicate in appearance.

The back of this chair is shield-shaped, the back legs extending in a solid piece of wood up the sides, the lower part of the shield being inserted. The legs are the fluted and reeded legs with spade feet so often seen on Hepplewhite and Sheraton pieces. The carving is much more delicate than that on the earlier styles and, as in this instance, often forms an outline instead of simply acting as a decoration on a plain surface.

The design is attractive, being conventional lilies from the spathes of which are streamers of grass, between which are ears of wheat. The whole surface originally was lacquered, but has been poorly restored with black paint and gilt, which destroys some of the daintiness which the chair originally had. Its dimensions are: height to seat  $17\frac{1}{2}$  inches, height of back 20 inches, length of seat at front 21 inches, at back  $14\frac{1}{2}$  inches, depth  $17\frac{1}{2}$  inches.





*PLATE LIII*

*SMALL SIDEBOARD: HEPPELWHITE STYLE*

*Last Quarter, Eighteenth Century*

SMALL sideboards in Hepplewhite style like the one here shown are occasionally found. They were intended as serving tables, to be used with sideboards, similar to the one shown in Plate XLVIII.

The wood is mahogany, with a simple inlay of holly making a panel on the drawers and door fronts.

These small sideboards or serving tables occur in various forms and arrangements, and were probably designed to fit particular wall spaces. Those made in triangular form for corners are not unusual.





*PLATE LIV*

*LONG CASE CLOCK*

*Last Quarter, Eighteenth Century*

THIS clock case is extremely well made, and one would almost believe it to have been of French or Spanish origin.

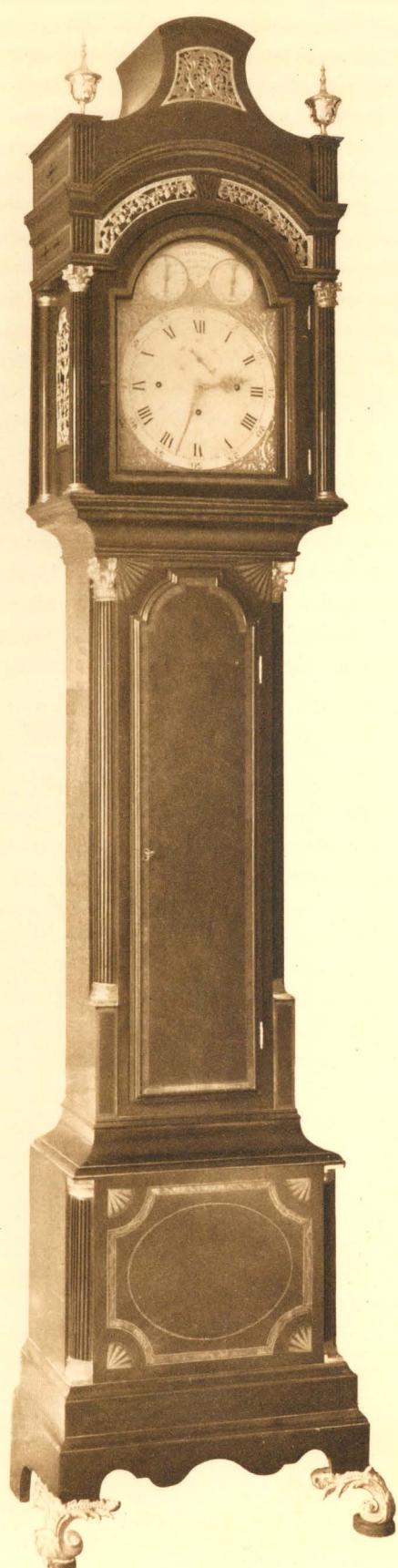
The case is inlaid, and the top line of the pendulum door is in Spanish design. The feet, capitals, fret-work and ornaments are of brass, beautifully engraved in rococo pattern.

The movement was made by James Evans, of London, about 1780. This firm had a large connection in Spain and with the Spanish markets. The dial is marked "Diego Evans, Bolsa Real, Londres," at the top. It is therefore probable that the case was made in Spain for the works.

The movement is an eight-day, with quarter chimes, striking the quarters on eight bells, and the hour on a separate bell. It is finished in a thorough manner and is in good condition.

The dial is brass, with raised cast corners of rococo pattern, finely engraved. The center of the dial, the calendar of the month, the shut-off for the chime from strike to silent, and the name plate, are white enamel with painted figures and lettering in black. Around the circle of the dial is engraving in a style used only on superior clock movements. In the arch of the dial are two circles, one showing the calendar of the month, the other the strike and silent for the chime.

The circle of the arch is 10 inches, and the size of dial is  $11\frac{3}{4}$  inches across. The hands are of brass.





*PLATE LV*

*BLOCK FRONT BUREAU DRESSING TABLE*

*Third Quarter, Eighteenth Century*

**B**LOCK front pieces of furniture constructed in this way seem to have been made during the third quarter of the eighteenth century, and as most of them have been traced to Rhode Island in the vicinity of Newport, it is supposed that it was a fashion introduced by some cabinet maker of that place. At any rate, all of the furniture in that style has a strong family resemblance, and in cabinet work and design is superior to most of the pieces of Colonial origin.

As a rule, block front pieces have a narrow moulding on the frame about the drawers, giving the appearance of the canal moulding of an earlier period. The brasses are always in the latest type of the willow pattern, sometimes openwork.

Examples are known in high chests of drawers, low chests of drawers or chamber tables, three and four drawer chests of drawers, desks with and without bookcase tops and knee hole pieces with and without tops.

One of the latter without a top is shown in this illustration. The top drawer is finished with three shells, the outer ones in relief showing the back of the shell and the centre one depressed showing the inside of a shell. The outer shells are applied and the centre one is cut from the solid wood and backed with a strip of wood to strengthen the part cut away for the shell. The other drawers are cut from the solid wood, the recess taking the place of the depressed blocking. The radiates of the shells vary in different pieces but the centre shell has always less radiates than those in relief. Thus in this piece the outer shells have eleven radiates while the centre one has but ten. The feet are of the ogee bracket type, the block extending thereto. Some, however, such as low chests of drawers occasionally have the ball and claw feet.

Such pieces as the one here illustrated were apparently intended to be used as chamber tables, in the place of the low cabriole legged low chests of drawers, which were then going out of fashion. Chippendale called knee hole tables "Buroe Dressing Tables" and the upper drawer was frequently fitted with "all the conveniences for Dressing." The recess, as will be seen from the illustration, contains a small cupboard.

For other block front pieces in this collection see Plates LVI, LXXII, LXXXVII and XCVI.





*PLATE LVI*  
*BLOCK FRONT SECRETARY BOOKCASE*  
*Third Quarter, Eighteenth Century*

SEVERAL block front secretaries have been found which, with the exception of certain minor details, are identical.

The shells, instead of being carved on the top drawer, as in the preceding plate, are extended to the lid of the desk, and the book-case top is finished in the same blocking, terminating in similar shells at the top of the doors. The doors open between the right hand and middle panels and the middle panel folds back on the left hand panel. A peculiar feature is that they always lock between the hinged panels.

It is most interesting to note the slight variations between these secretaries, for they clearly disclose the evolution of the style. The one apparently made first was that now owned by the banking firm of Brown & Ives in Providence, for the overlapping drawer (instead of a sunken drawer with a moulding on the frame) is an earlier pattern, as is also the rosette finish to the broken arch cornice. It has likewise a fourth drawer in the desk part, on which are carved the two shells in relief and one depressed, making three sets instead of two, and the shells have a fewer number of radiates than on the others. In all other respects the outsides are identical, except that in the first mentioned piece the outer terminals are raised on blocks, to make them of the same height as the centre one, and there are three raised panels, one over each shell at the top, instead of two, as in this specimen. See marginal illustration.

In the best examples, there are usually three drawers. The blocking is from the solid wood about two inches thick, and the depressed panel is backed with a half inch strip, thus giving the same thickness to the front of the drawers throughout. The back of the raised portions is cut out below the upper edge, apparently to allow for the posts of the handles.

The raised shells on the flap are applied and the depressed one is cut from the solid wood. These shells are perfectly regular in outline, and in







*PLATE LVII*

*PRECEDING SECRETARY BOOKCASE, OPEN*

that respect differ from those on any other piece of the period. In the upper part, the raised blocking is applied and paneled at the back, while the center depressed panel is cut from the solid wood.

The radiates of the outer shells are fifteen in number at the bottom and thirteen at the top, while the center depressed shells each have eleven radiates.

The tops of these pieces are always substantially the same, the pediment being two ogee curves a little longer and closer together than are found on similar pieces not of the block front type. This treatment gives the top a rather severe appearance which is augmented by the fluted and reeded quarter columns at the sides.

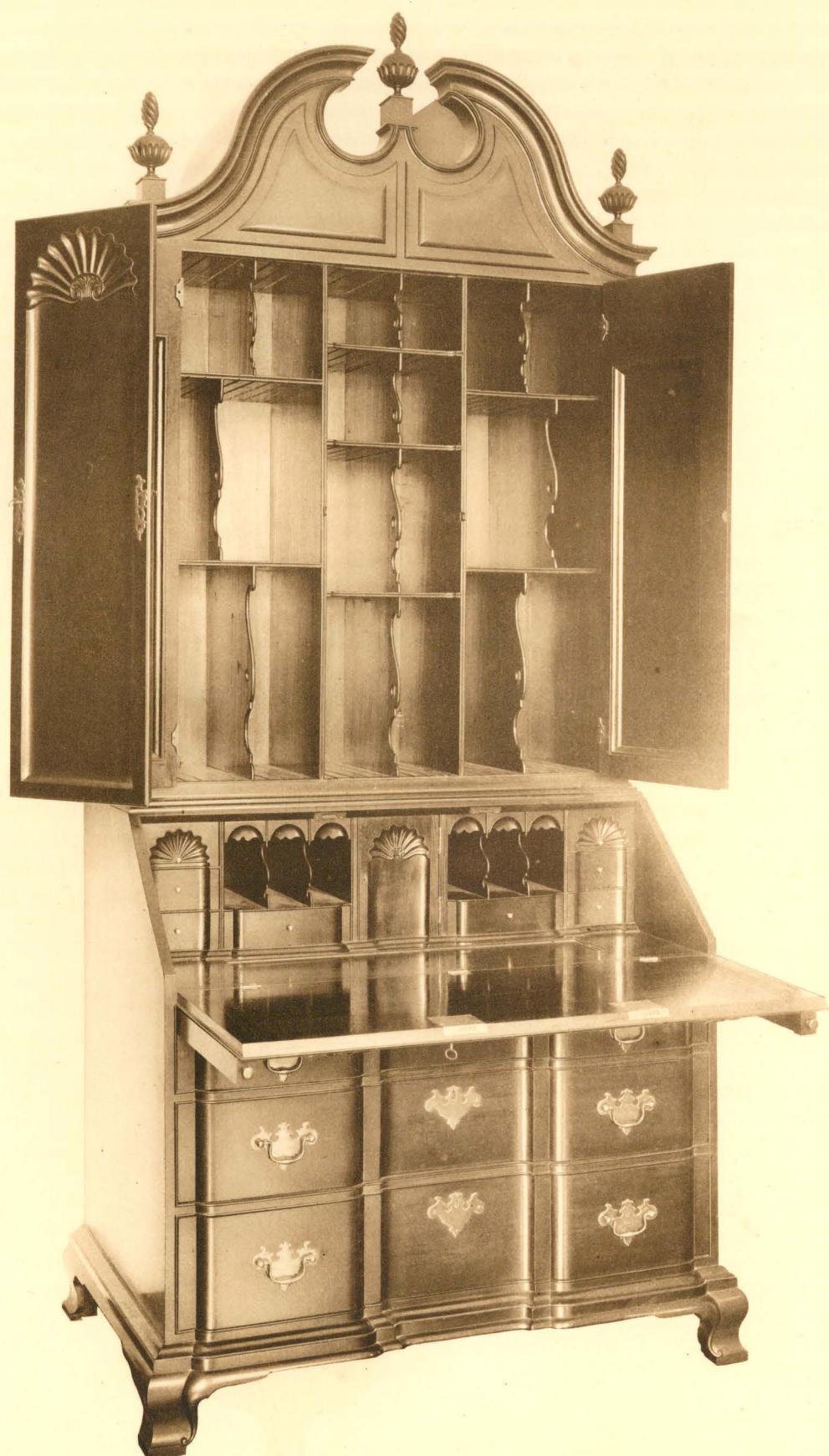
The terminals on all of these secretaries are alike and apparently originated with the designer of these pieces, as we have never found them on any other style of piece.

The interior of the desk is the same as in the secretary shown in Plate IX, except that there are but three instead of four drawers at the ends, and no columns on either side of the center door.

The grain of the mahogany in all of these pieces, and especially in the one here illustrated, is very fine. Although plain as compared with the English secretary book-case of the same period, they show such a high degree of skill in the cabinet maker's art, as to make them compare favorably with such pieces.

Its dimensions are as follows: length  $42\frac{1}{2}$  inches, depth at base 24 inches, height of desk 42 inches, height of book-case 57 inches, depth of bookcase 7 inches.







*PLATE LVIII*  
*CHAMBER TABLE*  
*Third Quarter, Eighteenth Century*

THIS low chest of drawers, or chamber table, is the most elaborate in this collection, and, although perhaps not so beautiful in outline as some of the others here shown, is worthy of careful study.

Although undoubtedly a late piece, the designer has avoided Chippendale influence, confining himself almost entirely to those of the Dutch period, thereby making the piece consistent throughout. Beneath the overhang of the top is a narrow border, cut from the solid wood and then applied, the design being a scroll interspersed with shells, extending not only across the front but along the two sides (See page 10). To enable the designer to accomplish his purpose in this regard, it has been necessary to sacrifice the height of the legs, making them but  $13\frac{1}{2}$  inches high, which is a full inch below the average on later chamber tables, thereby giving the piece a slightly squat appearance. The side rails are rounded, and on them is carved from the solid a branch of leaves, berries, and the four and five petaled flowers as shown in the marginal illustration. The hips of the cabriole legs are carved in an acanthus leaf design, with pendant conventional flowers. The skirt is finished in a simple acanthus carving applied, and one of the best features of the piece is the spray of four petal flowers in the center. The lower center drawer has the shell with the scroll streamers so characteristic of this class of furniture, the streamers being applied carving as usual. It is interesting to note how the shell has been conventionalized, the outer edge being alternate double ogee and simple curve. The wood is mahogany, which is not at all common, the majority of chamber tables being made of Virginia red walnut. The dimensions are as follows: length 35 inches, width 23 inches, and height  $30\frac{1}{2}$  inches.

For a further discussion of chamber tables, the reader is referred to Plates XXXIII, XXXVI, LXXXIX, XCI and XCV.

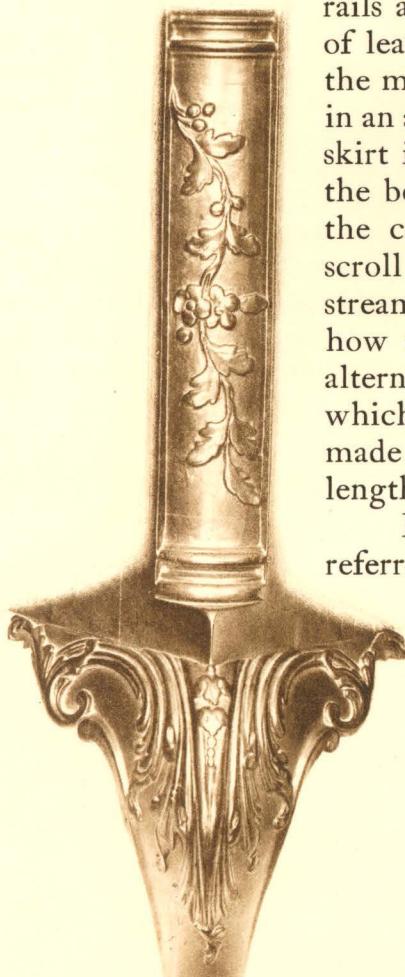






PLATE LIX  
DOUBLE CHAIR: DUTCH PERIOD  
*First Quarter, Eighteenth Century*

THIS is a good specimen of a rather plain chair or settee of the Dutch period, perfectly consistent throughout, showing none of the influence of the French school.

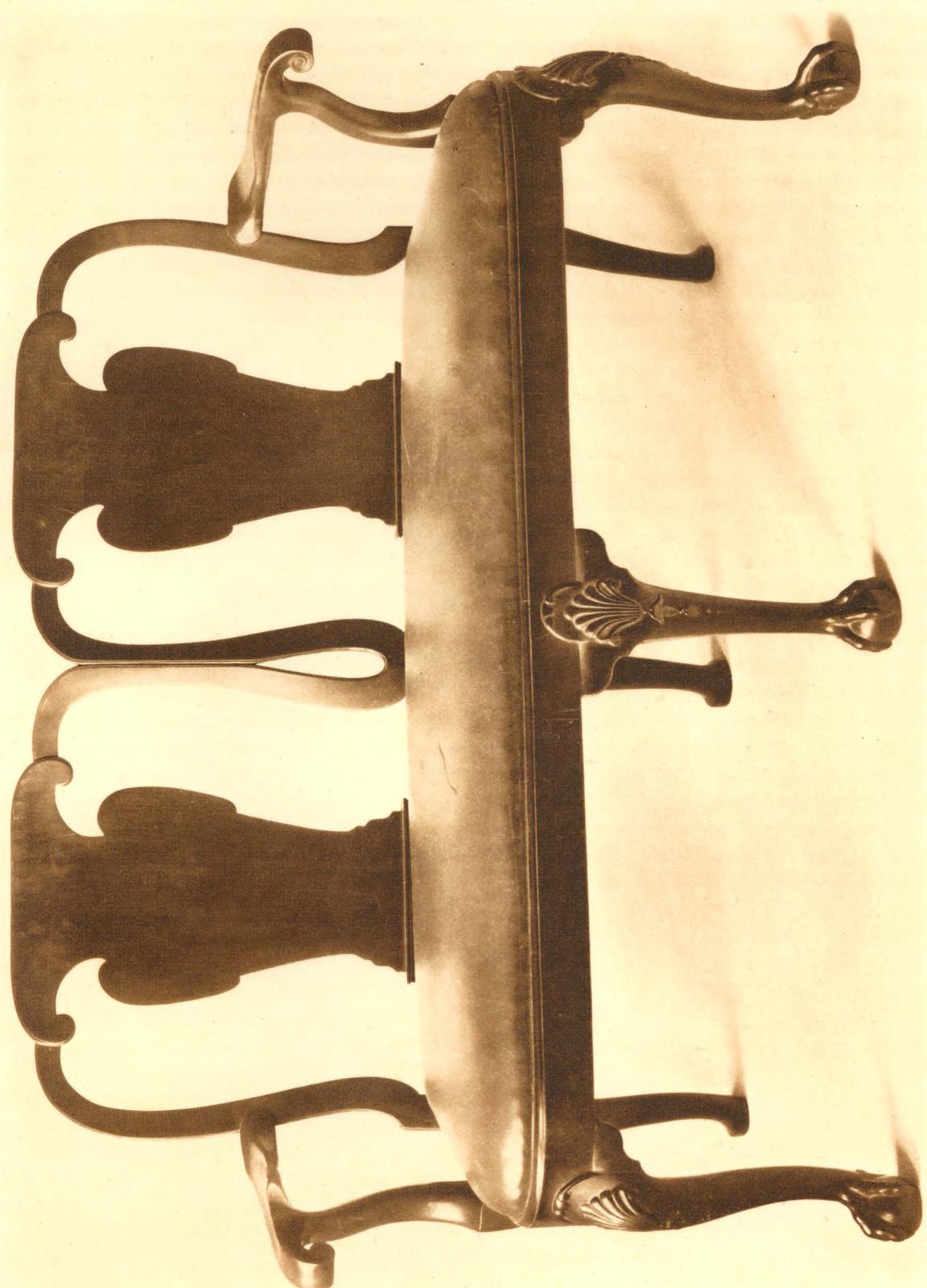
It will be noticed that all of the principal lines of the chair are ogee curves which were the chief characteristic of this period. The splat is unpierced and the cabriole legs are well formed, decorated with shells and pendant flowers on the knees. The backing of the two ogee curves at the centre is very graceful and completes the harmony of the design.

The dimensions of the piece are as follows: Length of seat in front 54 inches, in back 47½ inches; depth of seat 20½ inches; height of back 22½ inches, and height of seat from floor 19 inches.

Settees in the form of double chairs are found in every style, beginning with the Flemish cane furniture, and although rare in that style, are quite common in the Chippendale and Hepplewhite styles.

Such pieces usually belonged to a set which, when complete, consisted of side and arm chairs, a double chair and occasionally a long chair, the latter having the appearance of an elongated side chair with six feet. This latter piece, however, is much less commonly found than the settees.

The settee is made of mahogany and belongs to the first quarter of the eighteenth century.





*PLATE LX*  
*LONG CASE CLOCK*  
*First Quarter, Eighteenth Century*

THIS form of clock case is in many respects the best which has ever been designed, and although much earlier than are the others in the collection, in workmanship and design it is superior.

The wood is walnut, and, generally speaking, the case belongs to the period of the six-legged high chests of drawers of the last quarter of the seventeenth century. The base is perfectly plain except for the slight carving about the glass in the pendulum door, and all the ornamentation is reserved for the head. This would seem to be a correct theory, for the face of the clock is the important point, and any carving other than on the head would necessarily distract the eye.

The carving on the top is of the highest order of the Flemish Renaissance, being undercut, in a method not employed by any late school, in conventional scrolls and flowers, that on the cornice being in different design from that just above the dial.

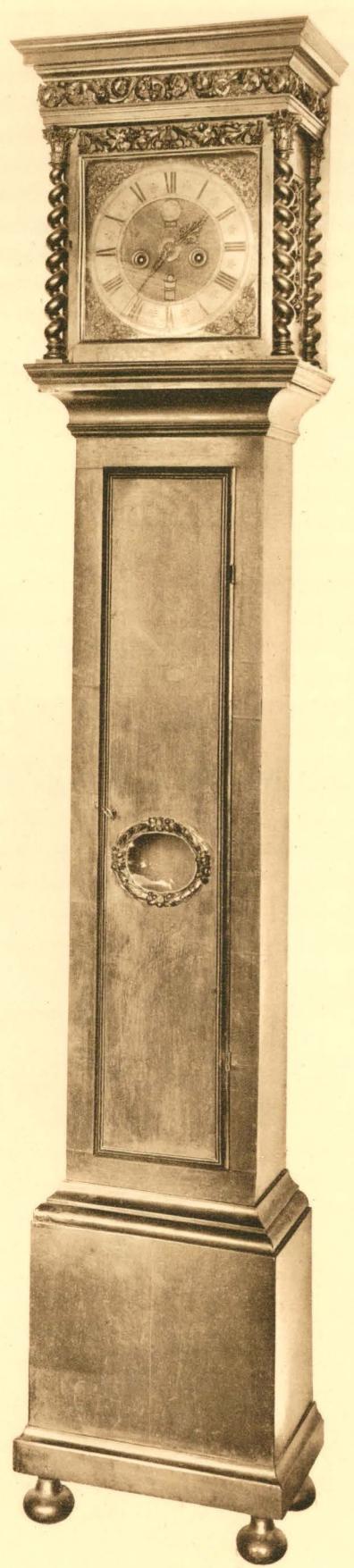
There are four twisted columns, each terminating in a Corinthian capital, beautifully cut from the solid wood. The sides are open and carved in the same manner as the cornice, and all the carving harmonizes with the spandrels on the dial.

It will be instructive to compare this style of carving with that of the Dutch, Chippendale and Hepplewhite Schools, as represented in this collection. Each school has its distinct designs and method of execution, which can easily be recognized.

The clock movement was made by Fromanteel and Clarke of London, about 1710. The name "Fromanteel & Clarke" is marked on the hour ring. Below that, on the dial, is the name "Fromanteel."

This was Abraham Fromanteel, who was admitted to the London Clock Company in 1680. He was the son of Ahasuerus Fromanteel, who was also a celebrated clock-maker, and the family are credited with introducing the pendulum into England from Holland.

The movement is an eight-day weight, with pendulum, striking the hour and half hour on a saucer-shaped case bell. There are six pillars connecting the plates, which is unusual in an eight-day clock. The plates are fastened by hooks sliding into





*PLATE LXI*  
*DIAL OF PRECEDING CLOCK*

slots cut in the pillars, instead of the usual method of pins passing through holes.

The alarm is struck from the inside of the bell, by a long hammer, which extends to within one-quarter of an inch of each side of the bell, and when the alarm is released, swings back and forth, striking opposite sides. This alarm is found mostly in German-made clocks, from which country the Fromanteels originally came.

The dial is eleven inches across. The hour ring is a separate silvered ring, with engraved Roman numerals; on the outer circle are spaced the minutes, and outside of this the five-minute marks are numbered. The double circles with the numerals are divided into quarters. The half hour is longer, terminating in an engraved ornament. The spandrels or corners outside the hour ring are raised, cast-gilt ornaments, richly engraved, having the cherub or angel head, which was used about the beginning of the eighteenth century. Between the spandrels the dial is engraved. The center of the dial is matted with a series of turned rings around the winding holes. At the top of the inner circle the phases of the moon are shown. At the bottom in the inner circle are shown the days of the month, the days of the week (the names are in German), and above that the signs of the zodiac. Around the center arbor is an alarm wheel with Arabic figures. The hands are most elaborate, and of very rare design.

The movement is finely made and finished, and it is a credit to the London Company to have had a member whose workmanship produced a clock which after nearly two hundred years is still in running condition and keeping accurate time, showing but little wear, and which to all appearance will continue to do so for many years to come.







*PLATE LXII*

*CHAIR: DUTCH PERIOD*

*About 1725*

THIS chair, which is one of six in the collection, is exactly like the one shown in Plate XXXIV (which plate see for a further discussion of the detail), except that the carving of the hip extends into the upholstery, and the feet are the bird's claw on the ball instead of the animal's claw and ball. The backs are, however, identical, line for line and decoration for decoration. This pattern of chair seems to have been a favorite in England in the Dutch Period, for there are several sets known, each differing in but minor details, which may imply that they were all made by the same cabinet maker.

The carving on the legs of this set of chairs is better than on the other set, although in the same design.

Chairs in this style have been called early Chippendale by a number of writers; but the only authority for such a designation would seem to be the theory, adopted by some, that every chair made or carved a little better than usual which dates prior to 1750 is Chippendale's. We cannot subscribe to any such theory. There must have been many cabinet makers of prominence prior to Chippendale; and if such pieces as these were designed by him he must have materially changed his methods prior to the publication of his book. He does not there refer to his designs as new, but as already having been executed, and it is inconceivable that all of his peculiarities should have been reserved for his later life. The only safe test to apply to an early piece is that of decoration and construction. The style of carving is that of the Dutch Period, which has the appearance of being applied, and in fact the three pieces on the stiles of the back, as well as the two below, are applied,—a method not employed by Chippendale on chairs. There is not a suggestion either in outline or decoration of French influence, but each design is distinctive of the Dutch Period. Further, the construction with veneered surfaces is pre-Chippendale and one can safely place these chairs at a period preceding Chippendale's influence.







*PLATE LXIII*  
*SECRETARY BOOKCASE*  
*Third Quarter, Eighteenth Century*

THIS secretary book-case belongs to the order of the high chests of drawers, which will be described later. The lower part is plain, ending in four ball-and-claw feet, while the book-case part is better than is usually found. The carved mouldings about the panels of the doors are in the egg-and-dart pattern, and the applied shell and foliage carving above the doors shows the influence of the French or Chippendale School, and is better executed than that on the high chests of drawers and chamber tables.

The ogee scroll top is finished with good rosettes, and the three torches are well carved. The two slides below the doors are for candles.

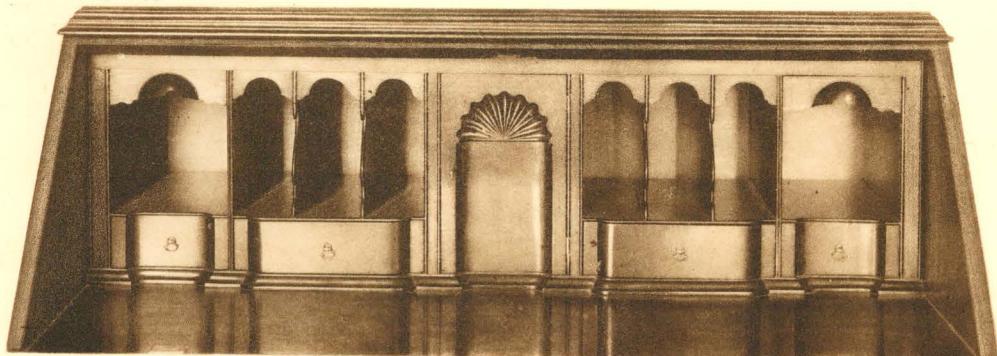
There is one criticism which may be made of all the American-made secretary book-cases. Their lines are usually too pronounced and do not flow together in such a harmony of outlines as do the best of the Chippendale models. In other words, they are often too assertive if such a term can be applied to inanimate things. This feature to some, however, would be their greatest attraction.

A criticism of the piece would be that there should have been fluted chamfers or fluted quarter columns to break the sharp corners, which would have given a little greater breadth and thereby lessened the effect of height. See high chests of drawers, Plates LXXVIII and XCIV.

However, this criticism is not of great importance, and the piece represents about the best of the class of secretary book-cases.

Its dimensions are as follows: height of desk to book-case 45 inches, height of book-case above the desk 55 inches, depth at base 23 inches, depth at top 12½ inches, length 41 inches.

For other secretary book-cases in this collection see Plates IX, XXII, LVI and LXXII.







*PLATE LXIV*  
*DECORATED SALT GLAZE*

ENGLISH salt glaze stoneware is one of the numerous Staffordshire potteries, and was an attempt to imitate the Chinese porcelains then being imported in large quantities.

Stoneware, in general, is made from a combination of plastic clay, sand, and sometimes small quantities of ground biscuit ware. Its hardness is due to the high degree of firing to which it is subjected, which vitrifies, to some extent, the entire substance of the piece. It does not, however, stand sudden change of temperature, cracking easily when subjected to unusual heat or cold. The glaze, which differs from others in that it does not run or spread but remains evenly spread upon the surface in the shape of minute drops or granulations, is produced by throwing wet sea salt into the firing ovens when they have reached a high temperature. The soda fumes formed by the decomposition of the salt, fixing on the surface of the ware, decompose the silica of the paste. The fumes also attack the clay substance to some extent, thus forming a silicate of soda and alumina. The process of salt glazing is commonly supposed to have been introduced into England by the Brothers Elers, who came from Holland in 1688. Early models were dependent for their beauty upon their careful turning and modeling, and delicate stamped or applied ornament of the same color and substance as the body of the piece. When the design was stamped, a small portion of damp clay was applied to the surface and the design stamped upon this, all the extra clay being carefully cleared away before the piece was fired. When the ornament was applied, leaves and flowers were separately modeled and stuck upon the surface and became securely fastened during the firing. It may also be added that such appurtenances as handles, knobs and spouts were also separately modeled and fastened. This early salt glaze was a soft drab in color, and was confined to small pieces until Ralph Daniel, about 1750, brought back from the Continent moulds of plaster of paris. This enabled the potters to make larger pieces, and from that time, such large pieces as plates and full dinner sets were made of the salt glaze.

The process of casting in these models was as follows: The clay, in a fluid or "slip" condition instead of plastic form, was poured into the mould. The porous mould absorbed some of the water, thus forming a thin coating of clay on the inside of





*PLATE LXV*

*SALT GLAZE*

the mould. This coating gradually hardened and shrank until it released itself from the mould and could easily be removed. If the mould was of a complicated shape it was made in sections and taken apart when the cast was removed. The clay slip was poured into the mould but once, but as the water was absorbed, sufficient slip was added to keep the mould full. Casting, of course, could never be done in metal moulds, for the metal could not act as an absorbent.

Salt glaze remained for many years the highest class of Staffordshire ware, and was valued and paid for accordingly. About the middle of the century, when the paste had been so far improved in texture and color as to make a satisfactory background for decoration of this kind, salt glaze began to be decorated with enamel applied on the fired glaze, and then re-fired, at rather a low temperature, probably with the intention of rivaling Chelsea and Worcester, and further, perhaps, to obtain such results as were seen on Chinese porcelain, now becoming well known in England.

The traces of gilding show that gold was used, but no process had as yet been discovered for rendering it at all permanent. Although made in many places and by many makers, salt glaze bears no mark to identify place of manufacture or maker. The manufacture was carried on at Burslem as late as 1823.

The decorated salt glaze in this collection is of an exceptionally high order and is probably nowhere excelled. It is confined entirely to the enameled and painted specimens, the collection containing no examples of scratched blue.

The designs are in flowers and figures in pastoral scenes, one, the tea pot in the lower left hand pigeon hole, being almost in a Watteau design.

The rarest form is that shown in the second and fourth pigeon holes from the left. These tea pots are covered with a solid cobalt blue, with small openings in which are painted flowers.

The decorated specimens shown in Plate LXV are particularly good. The decoration on the edges of the plates is raised, and in a soft green color. The pitcher is covered with an enamel of *rose du Barry* with painted flower design in the openings. The white salt glaze dates after 1750, and shows strongly the French influence of the Chippendale School.





*PLATE LXVI*  
*TILT TOP TABLE*  
*Third Quarter, Eighteenth Century*

THIS tilt table with pie-crust top is small, measuring but 24 $\frac{3}{4}$  inches in diameter and 27 inches high. The construction of all tripod tables and stands is the same, and was a radical departure from earlier methods of construction. Prior to their invention it was an unfailing rule that the principal strain should be lengthwise of the grain, and even small stands were made with heavy legs, stoutly braced, strong enough to hold any weight which could be placed upon them. It will be seen that this tripod construction brings the strain upon the tenons of the three legs, which are mortised into the column,—a very weak construction, as attested by the large number of such tables found where the column has split. They were, however, intended merely for light articles, such as tea services, and for such purposes were sufficiently strong, and in appearance, though not constructionally better, were vastly superior to the style they replaced.

The construction of the top does not differ from that already described in Plate XXXII, the outline following the general rule, but varying it a little by shortening the simple curves which begin and end each curved section.

The acanthus leaf carving on the legs differs from all others in the collection, having the effect of being bound by a band in the shape of a C curve.

For other tilt tables in this collection see Plates XXXII, LXXIII, LXXX and CI.







*PLATE LXVII*

*POLE SCREEN*

*Middle Eighteenth Century*

**F**IRE screens were not at all common in the American colonies, although they were one of the favorite themes for the English designers of the eighteenth century.

Their construction is the same as that of tripod stands, (see discussion, Plate LXVI). The column extends into a pole, on which the screen slides up or down, giving the piece its common name, "pole screen," to distinguish it from those in which the screen is permanently fastened between upright columns.

The screen is framed in wood, and is now covered in silk, though the original covering was usually of needlework. The feet on this piece are very graceful and have a sort of spur under the foot, which intensifies the curve of the leg. The carving on the knee is a simple acanthus leaf design.

The screen here illustrated is one of a pair, and dates about the middle of the eighteenth century.







*PLATE LXVIII*

*LONG CASE CLOCK*

*Middle Eighteenth Century*

**T**HIS clock case is in a rather unusual design, having an effect of brick work on the sides of the base, which seems out of keeping with the rest of the case. The upper part is good and well proportioned. The gilt ornament between the rosettes at the top is a coat of arms.

The movement was made by Strandring-Bolton, England. It is an eight day, weight movement, striking the hour on a cup bell. The dial is brass, 13 inches across with  $10\frac{1}{2}$  inch circle arch. The hour ring is raised and silvered, with engraved Roman numerals showing the hours, and Arabic figures showing the five minutes. The corners are raised cast corners of George III period. The center of the dial is matted and engraved and the seconds ring is recessed, silvered, and engraved with a burnished, scolloped edge around the ring. The calendar of the month is shown through a square opening, by Arabic figures on a silvered surface. On the arch of the dial is a raised silvered half circle, on which is engraved "Time flies, pursue it Man, For why? Thy days are but a span."

Below this are the moon phases. The outer edge of the moon wheel or disk is silvered, with engraved figures denoting the age of the moon. On the hemispheres are pierced and engraved silvered plates of ornamental design. The dial as a whole is unique and very effective. The clock dates about 1750.

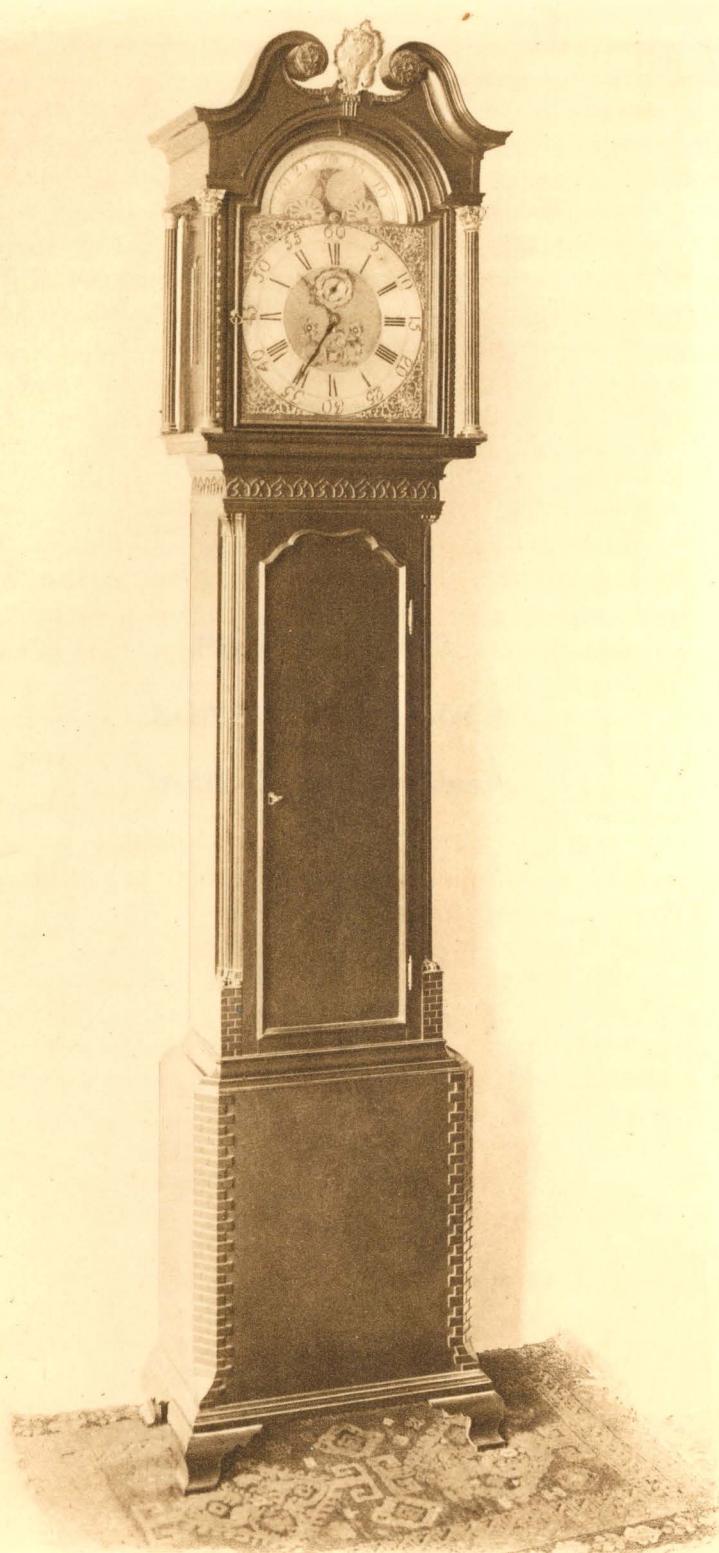




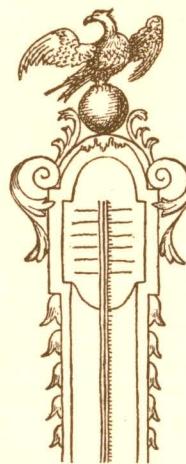
PLATE LXIX  
BAROMETER: DUTCH PERIOD  
*First Quarter, Eighteenth Century*

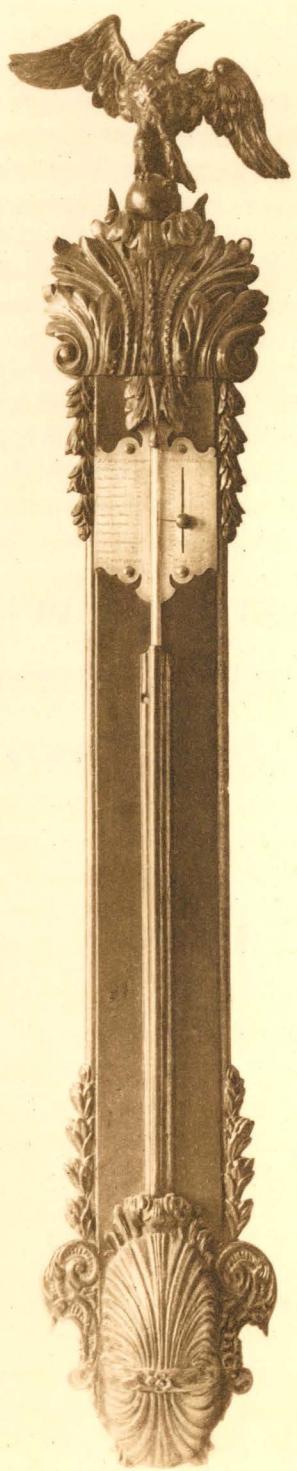
**I**N the eighteenth century, elaborate frames were often made for barometers. Chippendale, although giving no design for them in the *Director*, is known to have made some of a quality equal to his other work. The designs on this barometer are all of the Dutch Period. The mercury bulb is covered by a shell, and the ornaments on the lower sides are in the modified scroll, which was so extensively used in Flanders. Above the scale is a well executed design in acanthus leaves, under cut at the apex, and on the sides are chutes of flowers similar to those used in Dutch designs.

At first sight, the eagle may be thought inconsistent with the early designs, but while it is true that the full figure of an eagle was not common until the last quarter of the eighteenth century, yet it was not entirely unknown at an early date, as will be seen from the drawing here given of a design for a barometer, taken from Daniel Marot's book published in 1712. This design is the only one given in Marot's book for barometers and has many points in common with this piece.

The carving at the top, although undoubtedly belonging to this piece, has apparently been cut down, and a small section is missing, for the small piece of applied carving directly above the scale does not connect with the acanthus leaf carving above. On the scale is engraved "L. Vrythoff, Haga."

The wood is walnut, and the carving has softened in a way only possible with age. The piece dates about 1700.







*PLATE LXX*

*LONG CASE CLOCK*

*Third Quarter, Eighteenth Century*

THIS clock case is unusual. The hood and the base are so large that they give a short, top-heavy appearance to the whole, which the measurements do not warrant.

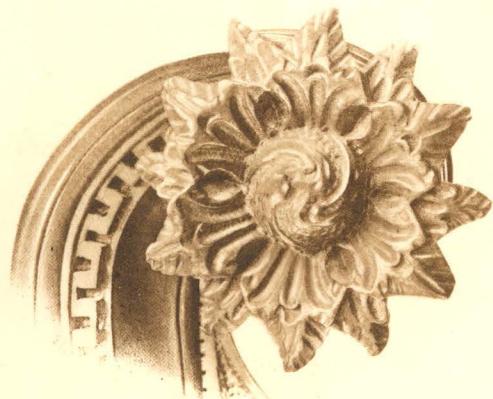
The rosettes are also unusual and are so good that a detail is here given.

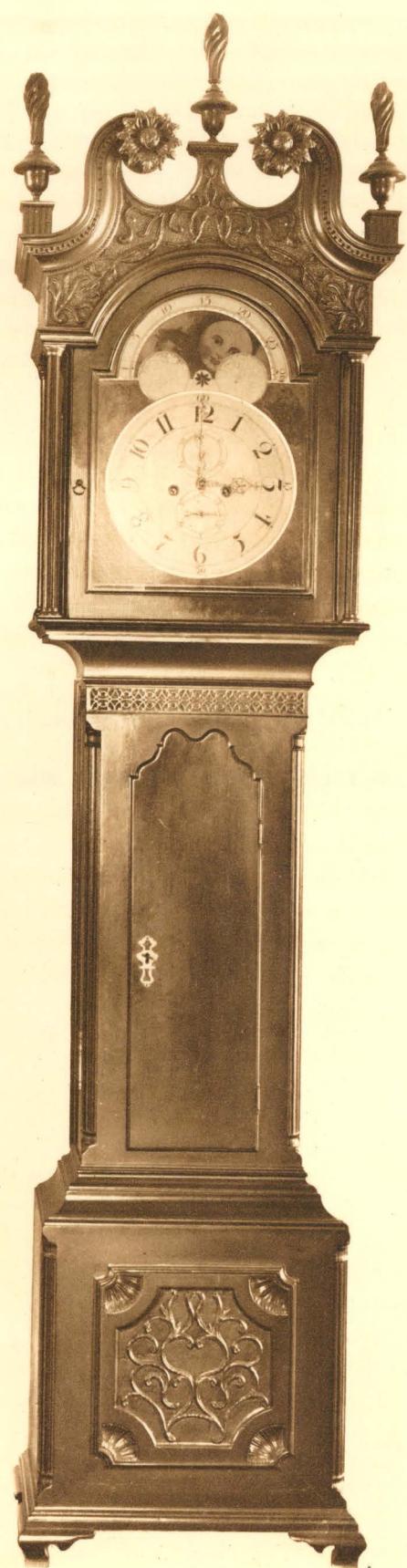
It will at once be apparent that the hood suggests the elaborate high chests of drawers commonly known as Philadelphia highboys, and it clearly belongs to that class. The carving in relief at the top is from the solid wood with a stippled background, a treatment rarely seen on such a large scale, subsequent to the oak period. The writer, however, knows of a high chest of drawers having the same rosettes and practically the same design of carving with stippled background, and as both the chest of drawers and the clock came from Maryland, it is probable that they were made by the same cabinet maker and that the stippling was one of his idiosyncrasies.

A very good applied fret-work finishes the upper part of the case below the hood.

The works are Colonial, with an eight day movement and ding-dong, striking each quarter hour on two saucer shaped bells, one blow on each bell at the first quarter, two blows at the second quarter, three blows at the third quarter, and striking the hour on the larger bell only.

The dial is white enameled, showing the calendar of month and the moon's phases, and has black painted Arabic figures showing the hours, with a gilt painted band around the outer edge of the hour circle. In each corner of the dial is painted a female figure representing the four seasons. The dial is 14 inches across with 11 3/4 inch arch circle. The hands are fire-gilt.







*PLATE LXXI*  
*HIGH CHEST OF DRAWERS*  
*Third Quarter, Eighteenth Century*

**H**IGH chests of drawers, of which this is an example, were almost invariably made of Virginia red walnut, the grain of which, by one unfamiliar with woods, is often mistaken for mahogany. Very few are found of mahogany, and when of that wood generally have framed instead of overlapping drawers.

The chief points of difference between the New England type and those in this collection which were made in the vicinity of Philadelphia are: first, the square drawer at top and bottom, carved with a shell and streamers, the latter being generally applied; second, the elaborately carved rosettes as a finish to the broken arch; third, the large brasses, generally measuring  $3\frac{1}{2}$  inches between the posts; fourth, the legs are usually shorter and the body deeper than those of the New England types. The legs are always finished with ball-and-claw feet, and the hips carved with shell or acanthus leaf.

If the proportions of this high chest of drawers had been as good as its details, it would have been one of the best in the collection; but its appearance of height and narrowness is not pleasing. The error is apparent. The drawers of the upper part extend close to the side rails, which are not finished with a column, and that, coupled with the fact that the moulding separating the upper and lower part is less prominent than usual, and also that there is a single drawer below the upper carved one instead of two smaller drawers, gives this contracted appearance.

The carving on this chest of drawers is quite different from that on any other in the collection. The shells, the carving on the skirt, and that on the body, have less depth, while the rosettes, and especially the torches, are particularly fine.







*PLATE LXXII*  
*BLOCK FRONT SECRETARY BOOKCASE*  
*Third Quarter, Eighteenth Century*

THIS is an excellent specimen of a block front secretary, without shell carving.

The block drawers are all cut from the solid wood and are four in number, which is usual in pieces without the shell drawer.

There are four good ball-and-claw feet, and the blocking extends into the lower moulding and the feet.

The book-case part is much lower than the average, being but  $46\frac{1}{2}$  inches high, and for that reason gives a dainty appearance to the piece. The scroll top is well proportioned, with rather simple rosettes, while the torches are the best we have ever seen, being pierced through in several places. The fret moulding is well executed and is a happy treatment of the base of the scroll top, and indicates the influence of the Chippendale School. The panels of the doors and the pilasters are similar to those shown in Plate IX, except that the sides of the panels are broken into more ogee curves.

The interior is plainer than in most of the secretaries of the period. For other block front pieces in this collection see Plates LV, LVI, LXXXVII and XCVI.

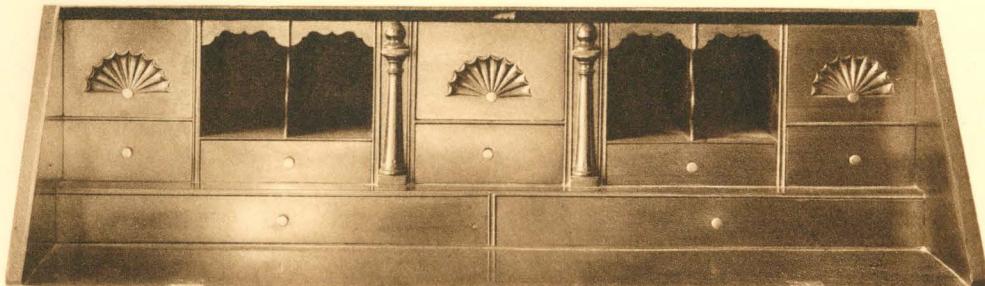
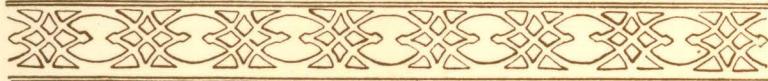




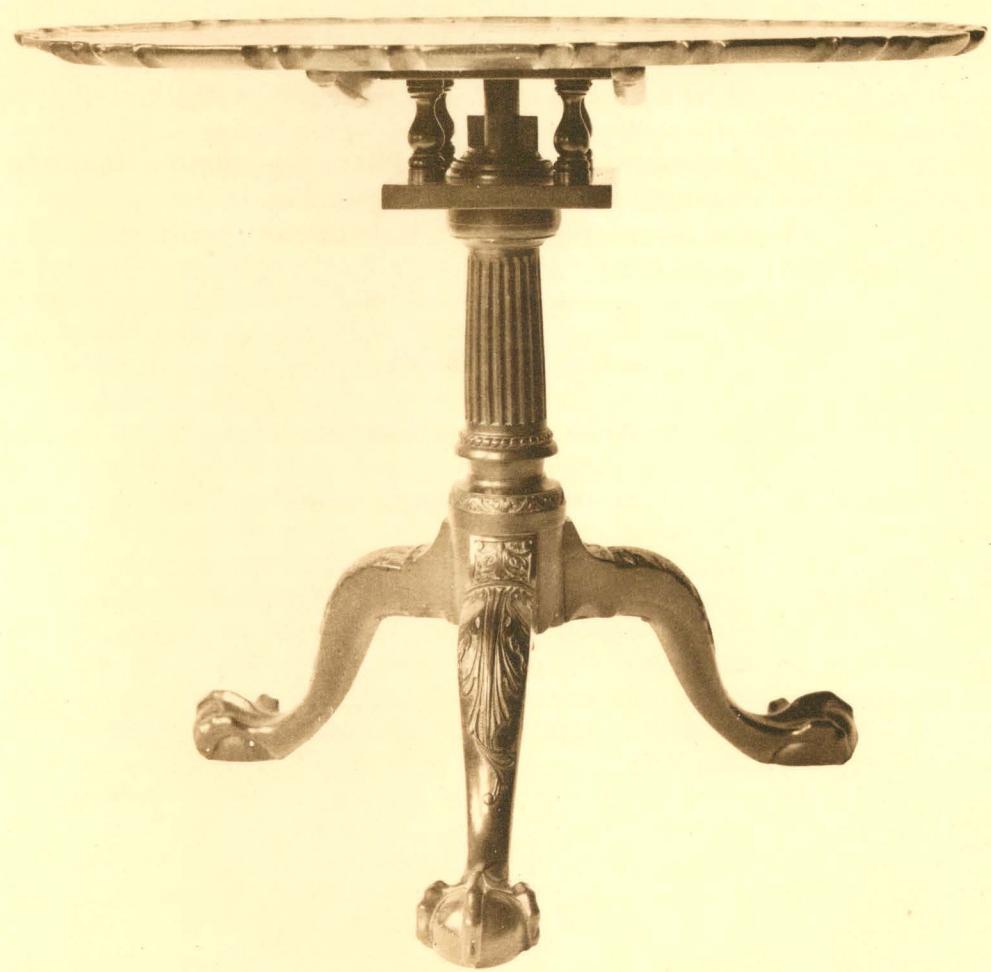


PLATE LXXIII  
TILT TOP TABLE  
*Third Quarter, Eighteenth Century*

THIS tilt table with pie-crust top has a diameter of  $42\frac{1}{2}$  inches, which is six inches more than that shown in Plate XXXII, and has twelve repetitions of the series of curves, instead of eight, which makes the curves much shorter and a little less graceful. The legs have a shorter spread, but are well proportioned. The carving about the edge is deep, and that on the base is good. Just above the legs is a narrow border of half flowers, very similar to that on the secretary shown in Plate XXII. On the legs there is one of the pendant flowers so familiar in the designs of this period, enclosed in a square, below which is a well executed acanthus leaf.

The dimensions are: height  $27\frac{1}{4}$  inches, diameter  $42\frac{1}{2}$  inches, distance between claws 25 inches.

For a discussion of the construction of tilt tables see Plates XXXII and LXVI.





*PLATE LXXIV*

*ROUND-ABOUT CHAIR: DUTCH PERIOD*

*About 1725*

CHAIRS of this design, with a corner at the front, were quite common throughout the eighteenth century, being found first in the transition style between the Flemish and Dutch Periods. Their proper name seems to have been "round-about" chairs. They are more frequently found with a deep skirt and were then called in the inventories "closed stools," and were intended for bedroom use. Those having extension tops like the one here illustrated are quite rare, and the effect of the chair back above the main back gives the piece a rather stately appearance.

The outline is of the Dutch Period, similar to the double chair shown in Plate LIX. The splat is, however, pierced, indicating a later date. All four legs are cabriole, which is less usual than having the rear legs straight, and is, of course, to be preferred to such a treatment. The cabriole legs end in the early form of feet commonly called "Dutch feet," because found on all the plainer pieces of the Dutch Period.

The chair dates in the second quarter of the eighteenth century.

The seat is 19 inches square and the total height is 44 inches.





*PLATE LXXV*

*CHAIR: CHIPPENDALE PERIOD*

*Third Quarter, Eighteenth Century*

A VERY good example of a chair of the Chippendale Period is shown in this Plate. It is English and was probably made by one of the lesser cabinet makers in the third quarter of the eighteenth century. The splat is very graceful, having the appearance of entwined bands of wood, but with all its lightness of appearance, strength has not been lost sight of by the designer, who has planned sufficient points of contact to give the necessary rigidity. The arms are well proportioned, with acanthus leaf carving on the supports and the cabriole legs end in a foot after the French fashion.

The carving on the spring of the legs is very unusual. There is a small acanthus leaf carving at the top, below which is an acanthus effect running across the front of the leg, instead of down, giving an appearance much like drapery; below this carving the leg spreads to cover the ball foot, in a manner somewhat suggestive of a flower.

The seat is  $24\frac{1}{2}$  inches wide in front and 18 inches at the back, and 20 inches deep. The height of the seat from the floor is 17 inches.

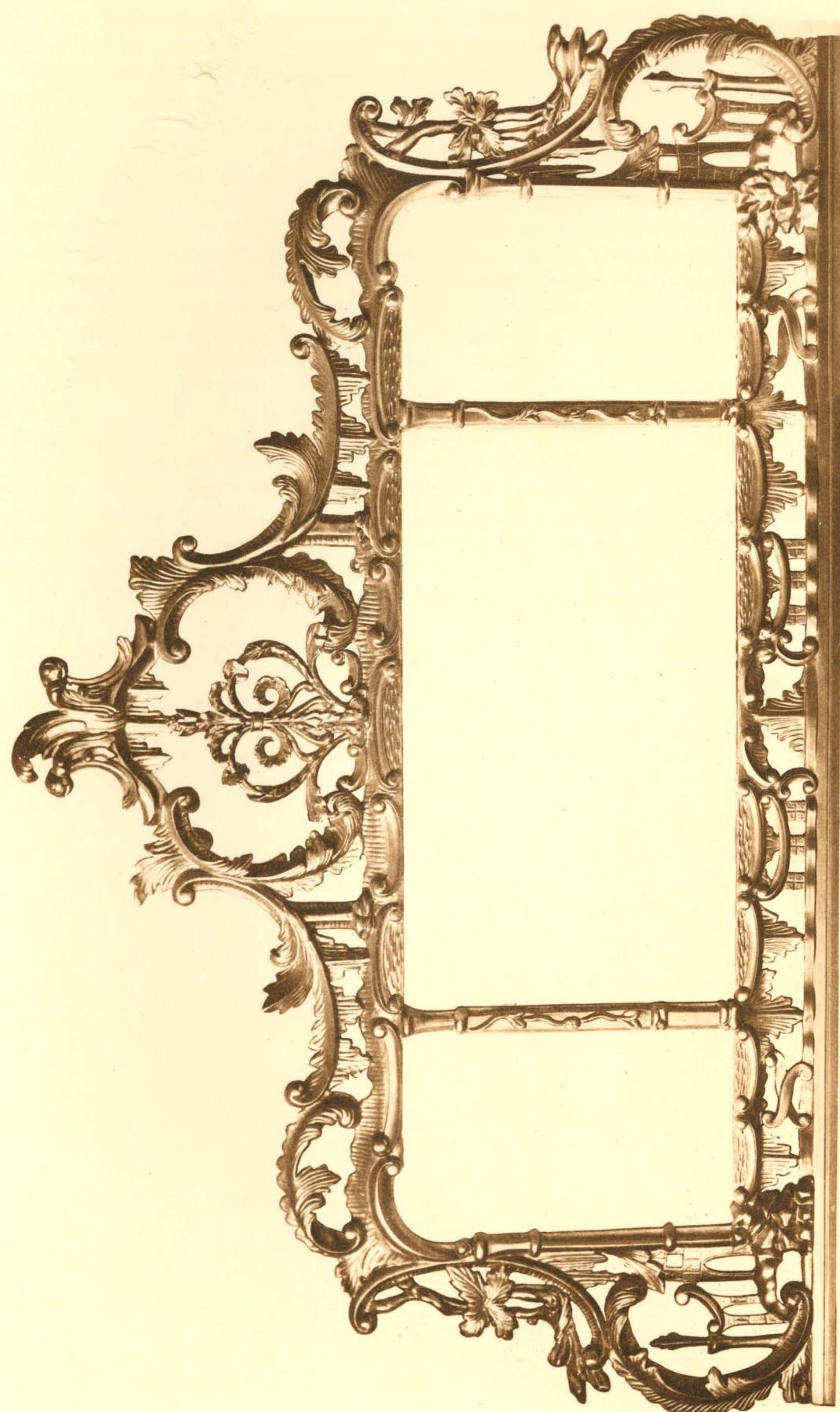






*PLATE LXXVI*  
*MIRROR: CHIPPENDALE PERIOD*  
*Third Quarter, Eighteenth Century*

**T**HIS mantel mirror, although not as fine as that shown in Plate XIII, is a good example of a Chippendale mirror, perhaps made by one of the many imitators. The outline is made up of short scrolls in the rococo style, forming a somewhat conventional outline. There is great abundance of the dripping water effect and conventionalized acanthus leaves common in the period. On the whole, the mirror is a little stiff in appearance, and indicates that it was the work of a copyist rather than of a creator. It will be most instructive, having this criticism in mind, to compare it with the mirror referred to, for it well illustrates the contention that one who originates puts an indescribable something into the design which is lacking in that of a copyist. We are all familiar with the fact that no one can so exactly copy a curve that it will be mistaken for the original; and it is just this difference that exists between the two mirrors. Mantel mirrors of this class are, however, so rare that this one would be a valuable addition to any collection.





*PLATE LXXVII*

*BEDSTEAD*

*Third Quarter, Eighteenth Century*

**I**N some respects this is one of the best American-made ball-and-claw foot bedsteads known. Instead of having the head posts plain, the four posts are alike except that there is no shell carving on the spring of the upper posts. The posts are tall, with well fluted columns, and the cabriole legs are cut from the same piece. Ball-and-claw foot bedsteads with cabriole legs are much more desirable than those with a straight leg with ball-and-claw foot, not only because of the pleasing effect but because they are rarer and less likely to be imitated on account of the necessary waste of wood.

The bed hangings for such bedsteads were often of costly stuffs, sometimes valued in the inventories at more than all the furniture. These were usually of damasks or mixtures of silk and wool, or silk and linen, mohair, chintz or India prints, and the style depended somewhat upon the bedstead.

Such bedsteads as this would have a plain wooden tester covered with the material, from which would hang the upper valance with fringe, over which would be laid a short scalloped lambrequin, also fringed. The curtains would hang from the four posts, either outside or inside, and arranged to draw around the bedstead. If outside, they would be hung between the valance and the lambrequin. A breadth of the fabric, either plain or shirred, would cover the entire head between the posts. The roof would be covered, the fullness gathered at the center and finished with a rosette. The lower valance on this bedstead would be cut either straight or scalloped, with a fringe, and the spread and roll would often be of the same material as the hangings.





PLATE LXXVIII  
HIGH CHEST OF DRAWERS  
*Third Quarter, Eighteenth Century*

THIS high chest of drawers is well proportioned, and represents the best of the type. The width is proper for the height, and the corners are broken with quarter columns, fluted.

The use of the shell at the center of the skirt is not usual, when the hips are carved in the acanthus leaf design. There is just the suggestion of rococo in the cut and the tracery of the skirt, which is so often the case on these late pieces.

The shell is more regular than on some of the similar chests of drawers and chamber tables in the collection, in that it has well defined radiates. The rosettes are particularly good, as are also the shell carvings on the legs.

The handles are peculiar, being partly willow and partly openwork.

The dimensions are: length of lower part  $43\frac{1}{2}$  inches, depth 22 inches, height 37 inches; height of upper part  $54\frac{1}{2}$  inches, and length 42 inches.

For other high chests of drawers in this collection see Plates LXXI, LXXXVI and XCIV.





PLATE LXXIX  
BUREAU CHAMBER TABLE  
*Dutch Style*

DESKS in this form were called, in the inventories and probably in the vocabulary of the day, "bureau tables" or "bureau chamber tables," the word "bureau" being then used in its original sense, namely, "a place on which to write;" and were sometimes made as a companion to the high chests of drawers and dressing tables.

They are extremely rare, probably the rarest of any piece of the Dutch style and are usually plain, in an early pattern, with early handles and often with a well slide inside the desk, and none, so far as we know, have been found on the order of the Philadelphia pieces such as are shown in Plate LXXVIII. They usually are made exactly like a dressing table, with four drawers, except with shorter legs, on top of which is a slant top desk and one drawer, or with taller legs with one or no drawers in the lower part.

The lower part of this desk is low and has but a single drawer, and the upper part has two drawers below the desk part, giving the desk a slightly top-heavy appearance which is hardly graceful. As nearly all of these bureau tables belong to an early period, the ball-and-claw foot, the carved hips, the rope moulding and the carving between the upper and lower parts are uncommon, and are circumstances to be considered in determining its authenticity, especially in view of the fact that its exact counterparts are known.





*PLATE LXXX*  
*TILT TABLE WITH PLATE TOP*  
*Third Quarter, Eighteenth Century*

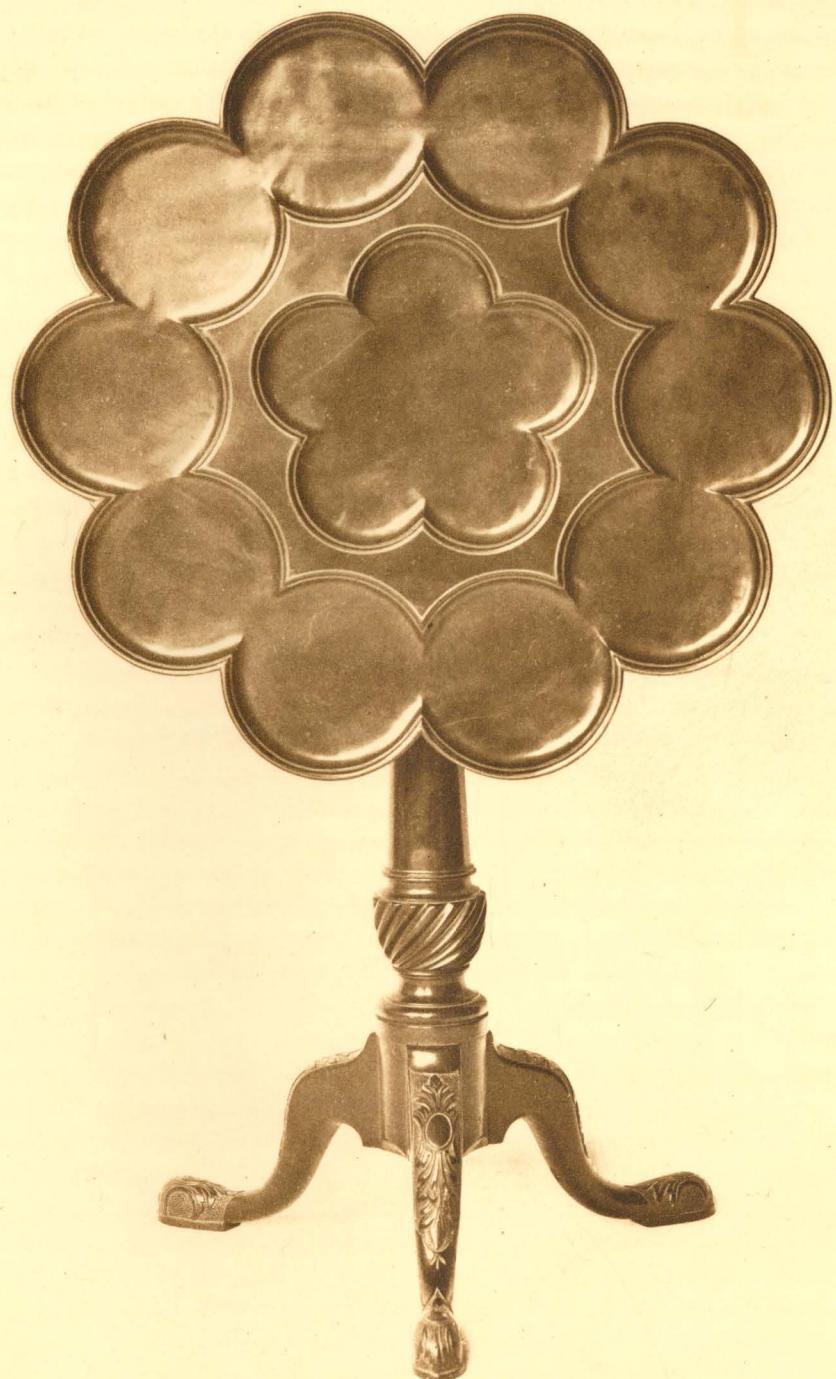
**T**HIS tilt top table is in an unusual design, the outer edge being cut into ten circular sections to hold cups and saucers. These sections are depressed and are surrounded with a narrow brass inlaid strip. The centre is hollowed out for the tea set and also surrounded by a narrow brass inlay.

The diameter of the top is but  $25\frac{3}{4}$  inches.

The legs are carved in an acanthus leaf pattern and there is some slight carving on the feet.

Such pieces have been imitated in large numbers in London during the past few years. Old plain tilt tables have been made over by cutting the places for the china from the old tops; and the carving on the legs is then added. The top of this piece, however, is original, but the carving on the legs and especially that on the feet with stippled background gives the appearance of having been more recently added although it is possible that it may be original.

For discussion of tripod construction see Plate LXVI.





*PLATE LXXXI*

*LOW CHEST OF DRAWERS: DUTCH STYLE*

*Second Quarter, Eighteenth Century*

THIS low chest of drawers is kettle shaped, and on the order of the secretary shown in Plate IX (which Plate see for a discussion of the style). They are always splendid specimens of cabinet work; the drawers being cut from the solid wood and not steamed into shape. The squat bandy legs and ball-and-claw feet are graceful, and add much to the appearance of the piece.

The style is Dutch, and the bureau dates in the second quarter of the eighteenth century.





*PLATE LXXXII*

*STONE MIRROR*

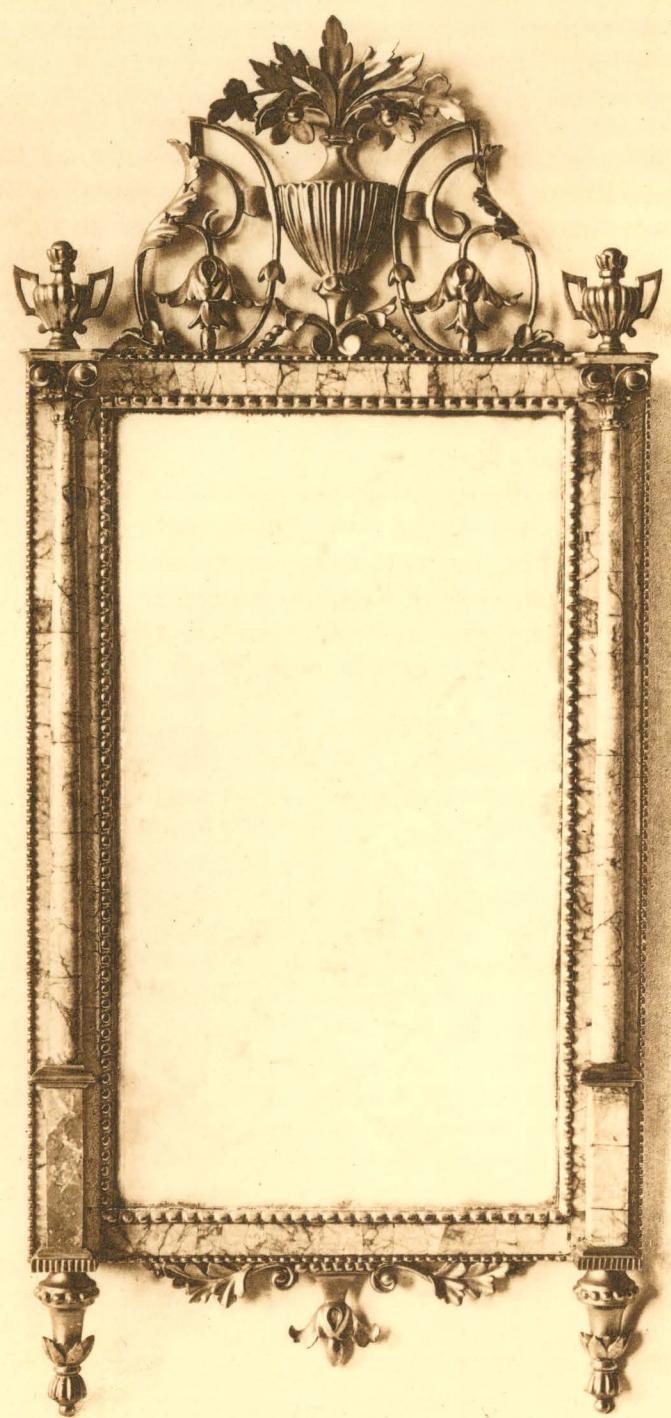
*Last Quarter, Eighteenth Century*

**T**HIS mirror is of peculiar construction. The frame is made of thin blocks of marble and the projections at the top and bottom are of plaster and gilt.

A number of these mirrors have been found in the seaport towns of Massachusetts and the common name given for them is "Bilboa Glasses," as they are supposed to have been brought from Spain. Whether this be true or not they are in the style of Adam or Hepplewhite and could easily be English of that date. The design of the one here shown is probably the one most often found; some, however, are plainer, and at least one is known to the writer which is much more pretentious.

The urn and scrolls at the top are splendid examples of the classic style, and the color of the marble blends in a pleasing manner with the gilt. The feet at the lower corners rather indicate that the mirror was intended to rest on the piece of furniture below it, perhaps to support its weight, which is considerably greater than that of wooden mirrors.

Its height is 25 inches and width  $13\frac{1}{2}$  inches.





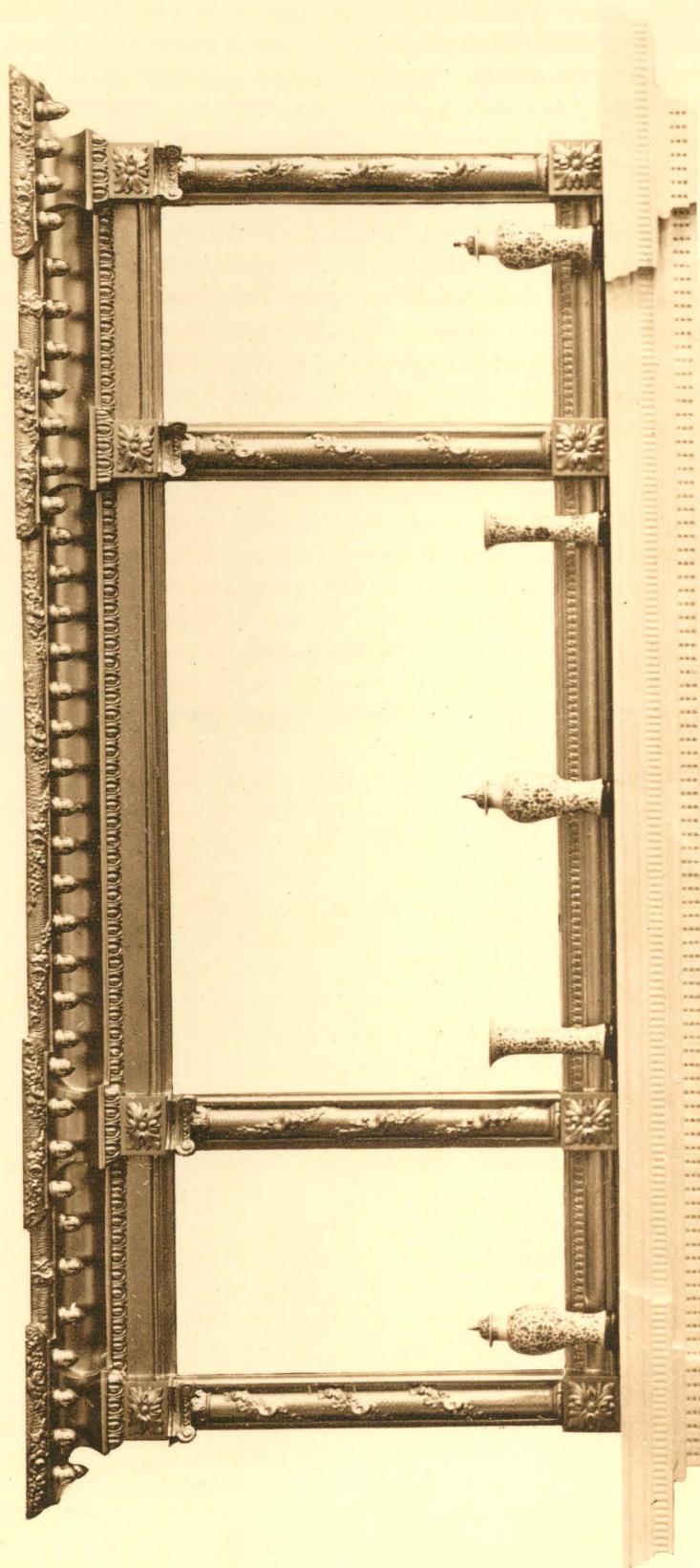
*PLATE LXXXIII*

*MANTEL MIRROR: EMPIRE STYLE*

*Early Nineteenth Century*

THIS mirror is of the same general style as the one shown in Plate XLIV, and like it is in the Empire style. The columns are gracefully entwined with garlands and surmounted with the Ionic capital. Above these columns is a dainty egg-and-dart moulding, and from the cornice, which is also decorated with garlands, are pendant acorns, fastened with wire through the top. The entire effect of these mirrors is late classic, and harmonizes well with the mantels and interior woodwork of the early nineteenth century. All of the ornamentation in relief is of plaster gilded, which was the common method of the period.

Its length is 66 inches, and width 29½ inches.





*PLATE LXXXIV*

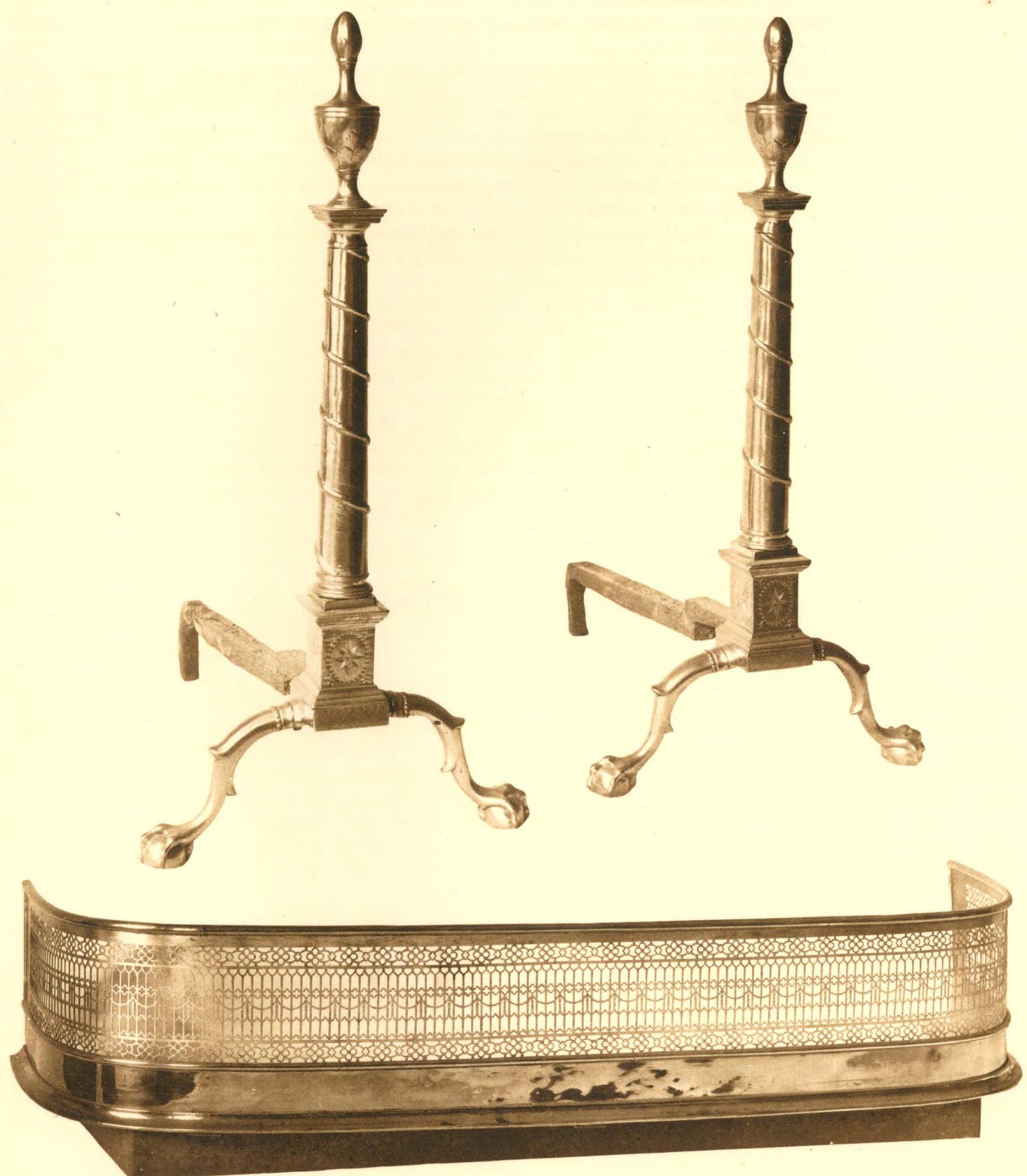
*ANDIRONS*

*Last Half, Eighteenth Century*

**T**HIS is the best pair of andirons in this collection. They are in the usual pattern of tall shafts with urn terminals, and the columns are entwined, the bases ornamented with stars. The urns at the top are daintily traced in a leaf design.

The fender is in an open-work design with festoons, and dates about 1800.

For a discussion of the ball-and-claw foot andirons in this collection, see Plates XXXI and XLV.





*PLATE LXXXV*

*BEDSTEAD*

*Third Quarter, Eighteenth Century*

CLUSTER columns like those shown on this bedstead are typical of the Chippendale Period, and their Gothic effect is a little more elegant than that obtained by fluting. The posts are well carved, and are similar to those shown in some of the Chippendale Plates. The feet are ball-and-claw, but are not on so pronounced a curve as those on the other beds in the collection.

The elaborate head board is copied from Plate XLII in Chippendale's *Director*, and is a splendid example of modern carving. The bedstead probably had a carved tester, and was intended for such elaborate draperies as Chippendale designed for beds of this character—fine silken or woolen stuff, trimmed with gimps and fringes. The tester valance was fitted closely under the wooden moulding, and its lower edge was scalloped and trimmed. The lower valance was made to extend entirely around three sides of the bed, covering the legs, or between the posts, exposing the legs, as preferred.

The curtains were full and arranged with pulleys, having cords and tassels extending to the head to enable a person to pull the curtains about him after retiring. Chippendale makes a point of this feature, and gives details for the pulley arrangements.





PLATE LXXXVI  
HIGH CHEST OF DRAWERS  
*Third Quarter, Eighteenth Century*

THIS high chest of drawers differs in many particulars from any other in this collection. The top is classic, and Chippendale in feeling, suggesting the secretary book-case shown in Plate XXII. Immediately beneath the cornice is a fretwork in Chippendale style, but from that point the resemblance to anything in that period ceases, and there is not the slightest suggestion of the French decoration, nor even of the acanthus leaf in the entire piece. The large shell on the top center drawer is very unusual in design, having fourteen well defined radiates, without any streamers.

The lower part, instead of having the conventional arrangement of a long drawer, with a square drawer below, with shell ornament and on either side a plain drawer, has two shell drawers at either side, with a narrow plain drawer in the center. Upon the center of the skirt is cut a large concave shell. This arrangement is very unique, and on the whole pleasing. The carving on the legs is the simple shell of the Dutch Period. The upper part has quarter columns fluted on the edges, which are not carried out on the lower part.

In some respects this is the best high chest of drawers in the collection and is especially interesting, because, although elaborate, it is not on the order of the so-called "Philadelphia highboy."

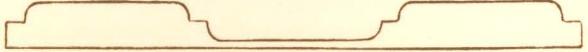
Its dimensions are: width of lower part  $41\frac{1}{4}$  inches, depth 22 inches, depth of upper part  $31\frac{1}{2}$  inches, length of lower part  $37\frac{1}{4}$  inches, and height of upper part 52 inches.

For other high chests of drawers in the collection see Plates LXXI, LXXVIII and XCIV.





*PLATE LXXXVII*  
*BLOCK FRONT CHEST OF DRAWERS*  
*Third Quarter, Eighteenth Century*

IT will be seen that the blocking on this low chest of drawers is quite different from that shown in Plates LV, LVI and LXXII. This is the kind most commonly found, the outline being thus:  that is, with a swell rather than a blocking. On those before described, the outline, as shown in the second cut, has more the appearance of being  blocks of wood set on. The construction is the same on all these pieces, the blocking being cut from the solid wood; but on pieces of this sort they usually have no bracing to the concave block, consequently leaving the front of the drawer thin at the center.

They are rarely found with ball-and-claw feet, but when so found usually have shells on the top drawers similar to those shown in Plate LV; and all such specimens as have come under the writer's observation are made of cherry. This chest of drawers is of mahogany, as is usually the case when the drawers are constructed in this way.

The dimensions are: length 38 inches, width 21 inches, height of body 33 inches, and height of foot 7½ inches.





*PLATE LXXXVIII*  
*MIRROR: SHERATON PERIOD*  
*Last Quarter, Eighteenth Century*

THIS mirror, although not as elaborate as some of the Chippendale Period, is a good example of the style in favor in the last quarter of the eighteenth century, which was brought in by the renewal of pure classic, as an antidote to the French School of Louis XV. The frame is of mahogany, with an overlay of gilt ornamentation in the form of a slender rod piercing the centre of conventional flowers. The inside, next the glass, is finished with a gilt beading. The top is a well executed scroll, ending in rosettes similar to those of the Philadelphia high chest of drawers, and the centre is a sheaf of wheat. The lower part consists of two sprays of leaves tied at the centre with a bow-knot. The flower ornamentation, including the various rosettes, suggests the field daisy or at least some flower of the composite order. The ornamentation is all plaster, built around wire and gilded as is common in the mirrors of the period. The dimensions are: from top to bottom including ornamentation, 60 inches, width 33 inches.

The design of the centre rosettes at the bottom, was frequently used in inlay by the Hepplewhite and Sheraton Schools, and this mirror would probably fall within that general designation.

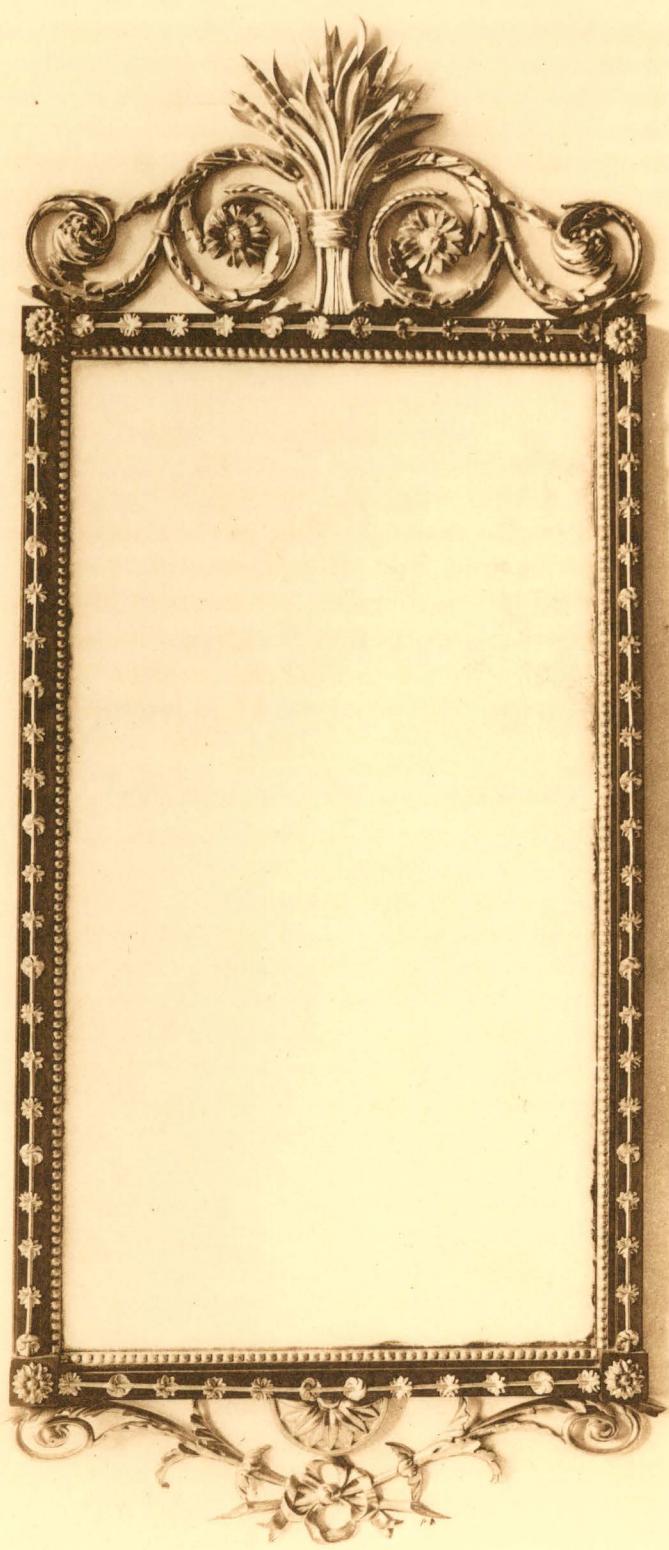




PLATE LXXXIX  
BUREAU CHAMBER TABLE  
*Third Quarter, Eighteenth Century*

THIS bureau chamber table, or secretary dressing table, is the only one in this pattern which has ever come under the writer's observation, and in several respects is one of the best pieces in the collection. The legs are 14 inches high, which is a little below the average, while the total length is 34 inches, which is about three inches above the average, thereby allowing for the deep desk drawer. The length is but  $33\frac{1}{2}$  inches and the depth is  $20\frac{1}{2}$  inches. The drawers are finished with a moulding about them instead of overlapping, and the corners have fluted quarter columns. The desk drawer pulls out and the front falls, on a quadrant, in the method common in the last quarter of the eighteenth century.

The shell and streamers are the best executed in the collection, as is also the carving on the spring of the legs; the latter being in an unusual design of acanthus leaves with scrolls on either side, terminating in a sort of rosette. The skirt is also broken in graceful curves, carved in a superior manner.

It is strange that the interior of the desk is so plain when the exterior is so elaborate, but this feature is of common occurrence and as a rule the finest interiors are found in desks with plain exteriors.







*PLATE XC*  
*MIRROR: CHIPPENDALE PERIOD*  
*Third Quarter, Eighteenth Century*

**T**HIS mirror, which may be said to be in Chippendale style, has, however, hardly the feeling of one made by Chippendale, and is probably the work of one of the many mirror makers of London about 1750.

The outline, it will be seen, differs quite materially from that of the mirrors shown in Plates XIII and XXXVII. The outline of those mirrors is made up of scrolls, while in this one the outline is of branches and leaves, making the mirror of a slightly lighter appearance. The top has the more conventional rococo scrolls and is surmounted by an eagle full of life.

At the bottom is a medallion of rococo scrolls within which is a swan, and the entire effect is so dainty and attractive that a detail drawing is given. It is worth notice that the swan is poised in such a way as to give perfect balance to the design.







*PLATE XCI*

*CHAMBER TABLE*

*Third Quarter, Eighteenth Century*

THIS dressing table is almost the companion piece to the high chest of drawers shown in Plate LXXVIII. The shell is much the same, having a regular pattern of simple curves, and the skirt with its shell is practically identical, as is also the carving on the spring of the legs, which is especially good.

The rail above the top drawer and the drawer itself are both wider than usual, making the total height thirty-two inches, and giving a less pleasing appearance to the piece than the other dressing tables in the collection. The open work brasses are exceptionally good.

For a discussion of dressing tables see Plate XXXIII, and for other dressing tables in the collection see Plates XXXVI, LVIII and XCV.







*PLATE XCII*

*STOOL: CHIPPENDALE PERIOD*

*Middle Eighteenth Century*

STOOLS of the Chippendale Period are rare, and the one here shown is a splendid example. All the ornamentation on the piece is reserved for the legs, which are cabriole but are outlined to have the appearance of being made up of two C curves reversed, which was the French method of the Regency and Louis XV pieces and was extensively employed by Chippendale. The entire feeling of the piece is *rocaille*.

Such pieces were called in their day "tabourets," and were sometimes used with the chair to make a sort of *chaise longue*. They were common in France and considerable etiquette surrounded their use. For instance, "*Droit de tabouret*" was the privilege enjoyed by ladies of the highest rank in France, of sitting on a tabouret in the presence of the Queen.

It is probable that there was an attempt to introduce them into England with the other French fashions of the day.







*PLATE XCIII*

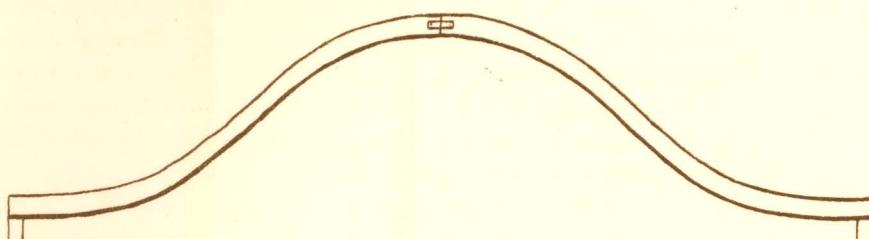
*FIELD BEDSTEAD*

*Third Quarter, Eighteenth Century*

THIS is a good example of a ball-and-claw foot tent or field bedstead, which probably derived its name from the shape of the tester top.

The foot posts are very good, with reeding extending almost half way up the fluted columns, which are broken by a band near the top. The head posts are plain, as is the head board, being intended to be covered with the drapery.

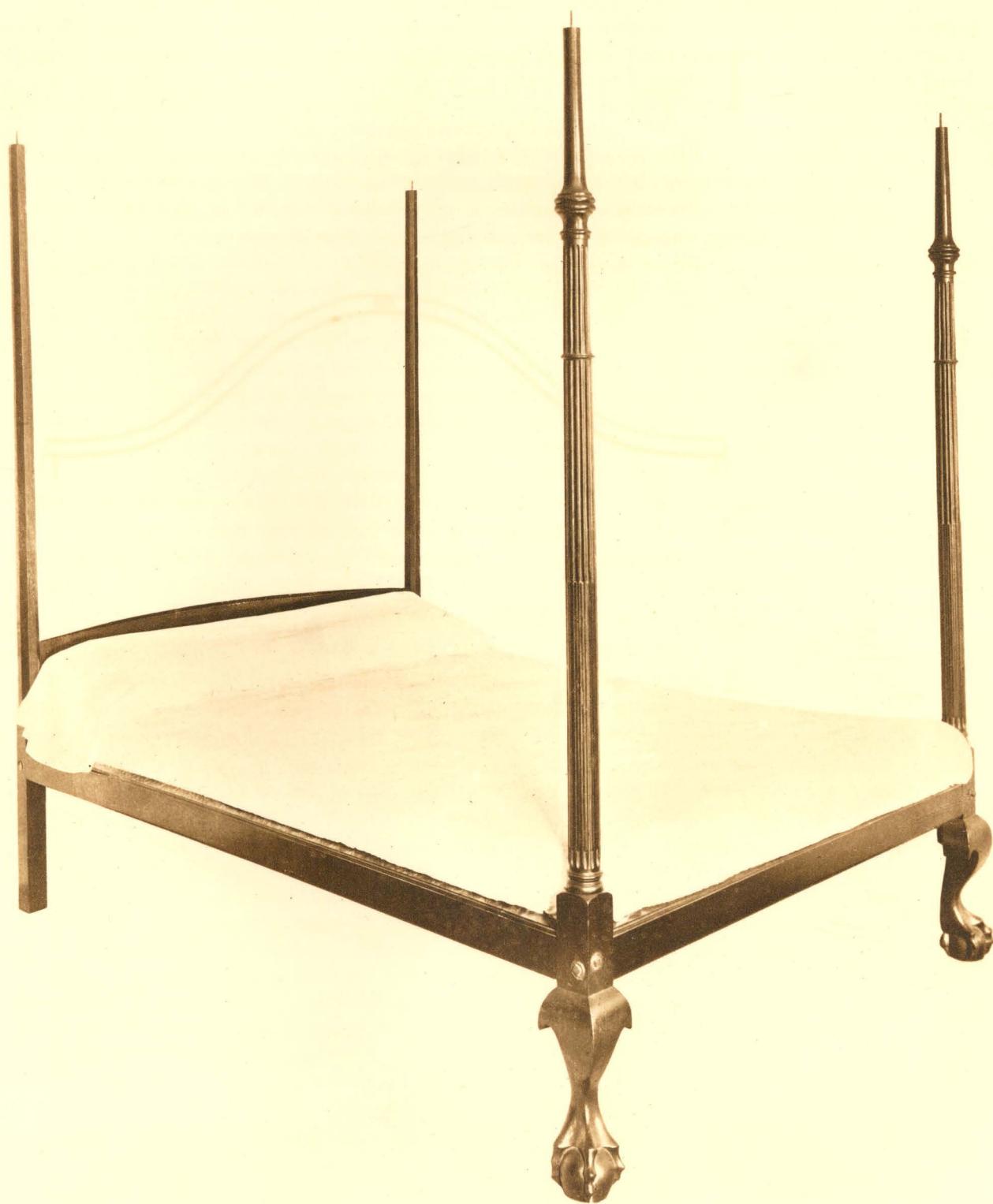
The tester top was shaped thus:



running the long way of the bedstead and broken in the center with a hinge so that it could be folded and put away.

The posts of tent bedsteads were always shorter than other bedsteads, making the total height at the center of the curve of the tester about the regular height.

The draperies were of simpler stuffs than on other bedsteads, and were stretched tight over the top. The curtains were caught up in festoons on the sides, falling partly down the sides of the four posts.





*PLATE XCIV*  
*HIGH CHEST OF DRAWERS*  
*Third Quarter, Eighteenth Century*

THIS high chest of drawers has many excellent features, the most important of which is the hood top. Most of these so-called Philadelphia highboys have simply the ogee broken arch at the front, the rest of the top being flat, as in Plates LXXI, LXXVIII and LXXXVI. This enclosed top is found on nearly all of the New England high chests of drawers of the broken arch type, but is unusual on the Southern ones; but when found greatly improves the appearance of the piece. The shell on the drawers is plain but well designed, as are also the streamers. The hips are finished with shells instead of acanthus leaves, and the corners are finished with fluted chamfers. The rosettes, which are sun flowers, are not quite as elaborate as those on some of the other chests in this collection, and the upper ornaments are cones instead of torches. The scalloped scrolls on the skirt and between the arches are in a design often found on pieces of the Dutch Period.

From the construction and carving it would seem that this is an early example of the style. It probably dates early in the third quarter of the eighteenth century.

The dimensions are: width of upper part  $39\frac{1}{2}$  inches, depth 22 inches, length of lower part 36 inches, and height of upper part 53 inches; making a total length of 89 inches.





*PLATE XCV*

*CHAMBER TABLE*

*Third Quarter, Eighteenth Century*

THIS chamber table does not differ materially from the others in the collection already described. See Plates XXXIII, XXXVI, LVIII and XCI.

The shell on the center drawer is in a very good design, with an ogee outline and inner radiates, and with a flower and foliage at the center. Upon the skirt is a coarse design in applied carving, which is, however, rather effective. The proportions are good and the curve of the cabriole legs is well drawn. The detail carving on the legs is in one of the common patterns, a section of a flower, and acanthus leaves.

The dimensions are: height of legs  $14\frac{1}{2}$  inches, total height 31 inches, depth  $21\frac{1}{2}$  inches, and length  $31\frac{1}{2}$  inches.





*PLATE XCVI*

*BLOCK FRONT LOW CHEST OF DRAWERS*

*Third Quarter, Eighteenth Century*

THIS block front low chest of drawers is similar to that described in Plate LXXXVII, having the same kind of scroll blocking, but with ogee bracket instead of ball and claw feet.

This is the commonest pattern found, if such an expression may be used of such rare articles of furniture, and not their least charm is their diminutive size, this one being but 34 inches long,  $20\frac{1}{2}$  inches wide and  $30\frac{1}{4}$  inches high.

The blocking is cut from the solid wood and the construction is the same as in those already described.

For other block front pieces in this collection, see Plates LV, LVI, LXXII, and LXXXVII.





*PLATE XCVII*

*CHAIR: DUTCH PERIOD*

*Second Quarter, Eighteenth Century*

A chair in unusual design is shown in this plate. It is made of walnut, and the rails, except where carved, are veneered in the same wood. The design is puzzling, for the outline has no ogee curves of the Dutch Period, and resembles more nearly that of the Chippendale Period, yet the decoration is clearly of an early date, and on the whole we are inclined to place the chair in the second quarter of the eighteenth century. The design on the top rail is five looping panels, carved in a manner resembling fish scales. Below that, extending into the splat, is acanthus foliage ending on each bar of the splat in a cord and tassel, while the lower part of the splat resembles a shell. The splat is wider at the bottom than at the top, which is a very unusual treatment, as it destroys the symmetry of the space between it and the stiles. The hips are well carved with acanthus leaves, showing no rococo lines, and the foot is the animal's claw on a ball. The carving is all from the solid, and well executed, and the chair is probably of English origin.





*PLATE XCVIII*

*BASIN STAND: CHIPPENDALE PERIOD*

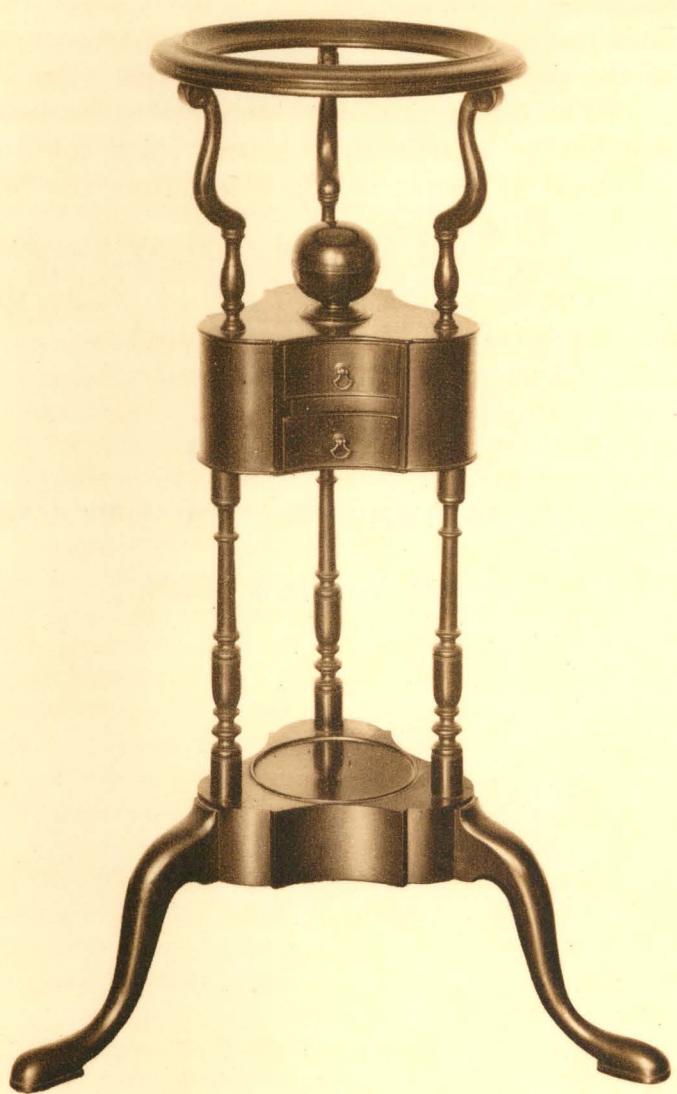
*Middle Eighteenth Century*

LITTLE stands, like the one here illustrated, are called by Chippendale "bason stands." The top is open and arranged for the basin to set into the wooden rim. The round box is for soap and the two small drawers are made for the necessary toilet articles. The open place below is intended to hold the slop basin or pitcher. It is constructed after the fashion of the tilt top tables with tripod legs. See Plate LXVI.

The china probably intended to be used with this piece is that having a large, deep basin with a small ewer, and the stand was used as shown in this illustration, the third leg standing in the corner of the room.

These stands are also sometimes called "wig stands."

The diameter of the top is 12 inches, the height 33 inches and the spread of the legs  $20\frac{1}{2}$  inches.





*PLATE XCIX*

*CARD TABLE: CHIPPENDALE PERIOD*

*Third Quarter, Eighteenth Century*

THIS card table differs from all the others in this collection, in that it has five instead of four legs; the fifth leg swinging out to hold the top, when opened, and the other four being stationary. The carving on the lower rail is unusual and good, the design being a grape vine with its fruit. The carving on the spring of the legs is shown in detail, and will be seen to be a C scroll and acanthus leaves, similar to that shown in Plate IV.

On the whole, the fifth leg is superfluous, and when closed is a clumsy arrangement for so small a piece. When opened, however it gives a more symmetrical appearance than when one of the four legs swings out.







*PLATE C*  
*CHAIR: CHIPPENDALE PERIOD*  
*Third Quarter, Eighteenth Century*

THE design of this chair is one of the best of those used by American cabinet makers, and seems to have originated in Philadelphia or Baltimore, to which most of those found in the design can be traced. The joining of the splat, with the top rail, is disguised, by an effect of drapery, which is further carried out by the tassel in the upper part of the splat. The theme of the splat is especially graceful, in a rather complex lattice effect, suggestive of ribbons. This pattern of splat, although uncommon, is not rare, and chairs are occasionally found with the top rail not so well worked out, and also with the side rails fluted and reeded.





PLATE CI  
TILT TABLE: PIE-CRUST TOP  
*Third Quarter, Eighteenth Century*

LITTLE can be said of this tilt table with pie-crust top which has not already been mentioned in connection with the others before described. See Plates XXVI, XXXII, LXVI and LXXIII. The top, when tilted, usually covers the entire column to the ball, but on this table the top is so small that a large portion of the fluted column shows. The outline of the top is in the same series of curves as usual (see Plate XXXII) and the series is repeated eight times.

The only carving is a single acanthus leaf on each leg.

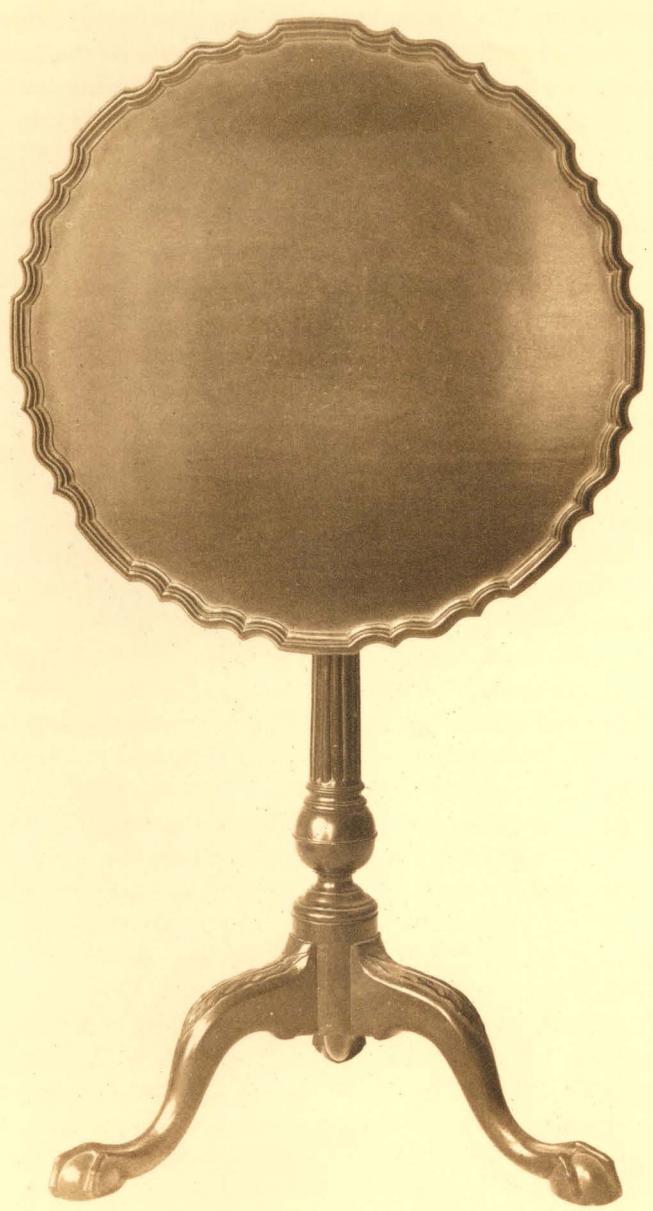




PLATE CII  
CHAIR: CHIPPENDALE PERIOD  
*Third Quarter, Eighteenth Century*

THIS is the only specimen of a straight-leg chair in the collection, of an earlier date than the Hepplewhite style shown in the dining-room.

In point of time, the straight-leg chairs in Chippendale style are later than are the cabriole leg, and in the better specimens, such as this, the plain surfaces of the legs and lower rail are relieved with fret carving in Chinese or Gothic design, compensating for the lack of the curved lines. The back of this chair is quite plain, but what little carving there is, is well placed and executed, giving the piece an air of great dignity. The center ornament of the top rail is a familiar Chippendale design, suggested on the double chair shown in Plate VII.

